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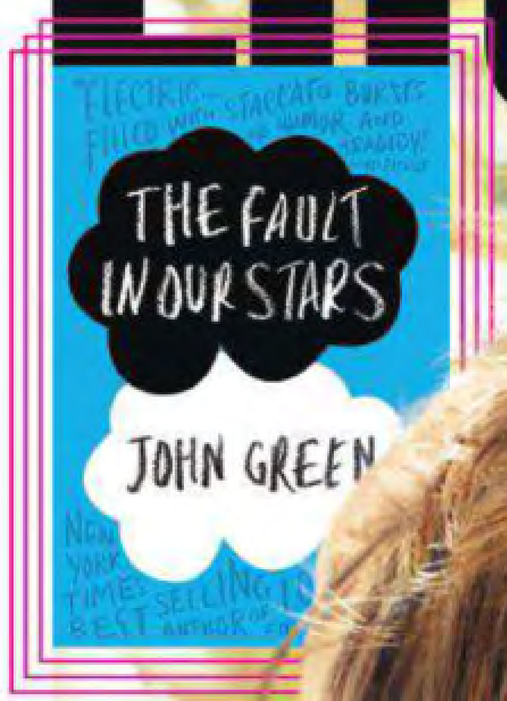


# THE FAULT IN OUR STARS

## HOW THE GREATEST ROMANCE STORY OF THIS DECADE MADE IT TO THE SCREEN

with ANSEL ELGORT and SHAILENE WOODLEY

PLUS

EXCLUSIVE
**SANDRA OH**
A *Grey's* Goodbye

TV WATCH
**DOES EVERYONE HAVE TO DIE?**
Why Your Favorites Keep Getting Killed

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**24 COVER *The Fault in Our Stars*** An impossible love story. An unexpected phenomenon. How a little novel about teens with cancer could be the most romantic movie of the summer. BY SARA VILKOMERSON

**34 *The Goonies* Sequel** Richard Donner, director of 1985's *The Goonies*, just let slip that there's a follow-up in the works, with a story by Steven Spielberg. How might the script play out? Consult our narrative treasure map. BY KEITH STASKIEWICZ

**36 Miranda Lambert** We ply the reigning queen of country music with cocktails—and get her to talk about writing hits, the perils of celebrity marriage, and how she likes her deer steak (chicken-fried). BY LYNETTE RICE

**40 Sandra Oh** It's hard to imagine *Grey's Anatomy*—or TV—without hard-charging heart surgeon Cristina Yang. As Oh gets ready to say goodbye, the actress looks back at her time on the hit ABC soap, and the character that changed her life. BY SANDRA GONZALEZ

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**EMBRACEABLE YOU** Ansel Elgort and Shailene Woodley bring *The Fault in Our Stars* to life on the big screen in June

**ON THE COVER** Shailene Woodley and Ansel Elgort photographed exclusively for EW by Peggy Sirota on April 15, 2014, at Franklin Canyon Park in Beverly Hills

STYLING: JEANNE YANG/THE WALL GROUP; WOODLEY'S HAIR: ENZO ANGILERI/WELLA PROFESSIONALS/CLOUTIER REMIX; MAKEUP: JEANNIA ROBINETTE/BENEFIT THEY'RE REAL/CLOUTIER REMIX; MANICURE: CARLA KAY/CLOUTIER REMIX; ELGORT'S GROOMING: SUSSY CAMPOS; PROPS: PHILLIP WILLIAMS; PRODUCTION: STEVE BAUERFEIND; WOODLEY'S DRESS: SOFT JOIE; ELGORT'S T-SHIRT: T BY ALEXANDER WANG; JEANS: AG; SHOES: CONVERSE

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# FEEDBACK

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## Bubble Boys

Thank you, Karen Valby, for "The Cure for Pop Culture Exhaustion" (Hacks and Heroes)! I just finished a two-week "vacation" in Bon Temps, La., starting with season 1 of ***True Blood***. Although others had buzzed about it in recent years, I had never sunk my teeth into that wicked wonderland. I enjoyed this diversion so much that I'm already planning my next "trip" by revisiting an old favorite in Cicely, Alaska. Season 1 of ***Northern Exposure*** is calling me back, and because of your essay I will enjoy every minute of detox!

**JOE HARTLEY**
*Marietta, Ga.*

Thanks to the Twittersphere, people are now seeking instant pontification as well as instant gratification. Karen Valby's commentary was written for those of us who grew up loving the emotional suspension of disbelief found in a long afternoon in a dark movie house. Let's sit back and watch the artist at work, over a good book, TV series, or movie—and leave the instant critic behind. We may just find a renewed joy in art and pop culture.

**CLELAND LANDOLT**
*San Diego*

## Requiem for a Heavyweight

I grew up on **Mickey Rooney**'s films, so I was sad to hear about his death. But when I read Shawn Levy's tribute (Monitor), I started to actually shed tears. It was beautiful and so fitting for such an endearing man.

**AMBER CARIKER**
*Norman, Okla.*

*True Blood's* Anna Paquin

*Northern Exposure's* Rob Morrow

# The Best Summer Blockbusters of All Time

With the box office's splashiest season fast approaching, the EW.com team tapped the 20 films that will stand the test of summertime. Here, readers offer up their own memories of these momentous movies.

1. Jaws
2. Star Wars: Episode IV—A New Hope
3. Jurassic Park
4. The Dark Knight
5. Raiders of the Lost Ark
6. E.T. The Extra-Terrestrial
7. Forrest Gump
8. Ghostbusters
9. Animal House
10. Terminator 2: Judgment Day
11. Top Gun
12. The Sixth Sense
13. The Lion King
14. Superman II
15. Back to the Future
16. The Avengers
17. Harry Potter and the Deathly Hallows—Part 2
18. Grease
19. Pirates of the Caribbean: The Curse of the Black Pearl
20. Toy Story 3

**Forrest Gump** *(1994)*
The older I get, the more I appreciate its layers. It makes you think critically about your own life while being downright entertaining. I'll definitely show it to my kids someday. —*Captain Awesome*

**Terminator 2: Judgment Day** *(1991)*
The scene at the end where the T-800 gives the "thumbs-up" to Sarah and John is just as memorable and emotional as it was all those years ago. —*Guest*

**Back to the Future** *(1985)*
For me, it's about as perfect as a film can get. The finish with the clock tower, the lightning, the stalling car, the torn-up note...I was on the edge of my seat. —*POOGOO*

**Toy Story 3** *(2010)*
The furnace scene just destroyed me and my niece and nephew. There are no words to describe its power. —*PadraigTipton*

**MORE ON EW.COM**
For a deep dive into our top 20, go to *popwatch.ew.com/tag/best-summer-blockbusters/*

## Don't Fear the Sweeper

I was disappointed to see curling was missing from "Sports Movies at the Box Office." ***Men With Brooms*** may have had a small take at the theater, but Paul Gross, Molly Parker, Leslie Nielsen, and beavers have a cult following, especially around Olympics time!

**KRISANNE COMBS**
*Oakland*

## Messing With Perfection

What was FX thinking? ***Fargo*** is the perfect movie—cast, script, settings, everything. Why try to make it into a series (TV)? While I really like Billy Bob Thornton, the series' characters could not come close to the original's. My husband and I made it through the first 29 minutes of the pilot, then bailed. We had to watch the movie again to clear the series from our minds.

**MARY BOWEN**
*Dry Prong, La.*

**CORRECTION**
*In our Summer Movie Preview, we interviewed Jon Hamm about his upcoming baseball movie* Million Dollar Arm, *plus his love of other sports. We mistakenly said he was not a fan of hockey. In fact, Hamm is a huge hockey fan and devoted to his hometown team, the St. Louis Blues. EW regrets the error.*

**CONTACT US** We want to know what you think. Send emails to *ew_letters@ew.com* or mail to 135 W. 50th St., New York, NY 10020. Include your name, address, and telephone number. Letters may be edited for clarity or length.

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# Entertainment WEEKLY UNLEASHED!

## Minnie Driver's Pop Culture Personality Test

The *About a Boy* star shares her pop culture loves (and fears) in EW.com's video series. See the whole interview at *ew.com/minniedriver* and check back for upcoming installments with Chelsea Handler, Paul Wesley (*The Vampire Diaries*), and more.

### 1 WHO WAS YOUR FIRST CELEBRITY CRUSH?

"I liked Blondie when I was a little girl. I thought Debbie Harry was the most beautiful woman I'd ever seen in my life, and Chris Stein looked like such a gorgeous bad boy."

### 2 SCARIEST MOVIE YOU'VE EVER SEEN?

"*Evil Dead*. I don't like horror films. I was just in [*Stage Fright*] and I can't watch it. I had to do additional dialogue and I did it like this [*covers face*] because I could not watch myself get stabbed in the head."

### 3 FAVORITE MOVIE QUOTE?

"I quote *Tootsie* pretty much on a daily basis. When Dustin Hoffman [is doing a screen test], the producer goes, 'Can you pull back camera 1?' and the camera guy goes, 'How far?' 'How do you feel about [Cleveland]?'"

## RADIO

### THE 411 ON *24*

Start the clock. EW's Matt Bean sits down with Kiefer Sutherland for a town-hall discussion covering Jack Bauer's return to the small screen on *24: Live Another Day*. Tune in to ENTERTAINMENT WEEKLY Radio on SiriusXM Channel 105 on May 2 at 7 p.m. and on May 3 and 4 at 2 p.m. and 7 p.m.

## MOBILE

### EW ON THE GO

EW's digital edition features bonus photos from our shoots with *The Fault in Our Stars*' Shailene Woodley and Ansel Elgort, as well as Sandra Oh and Miranda Lambert. Access to the digital edition is included for print subscribers. To find it, download the Google Play Newsstand app, or go to Apple Newsstand or *ew.com/ewdigital*.

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# The Week's Best SOUND BITES

"A fan posted a video of Drake using a lint roller on his pants at a Toronto Raptors game. See, when I use a lint roller, I do my jacket first, but Drake started from the bottom."

—Seth Meyers on *Late Night*

"If the kind of sex I had was a suit, it would be made of linen because it was so casual."

—Walden (Ashton Kutcher), following the advice of his therapist to avoid emotional attachments, on *Two and a Half Men*

"Single dads in luxury vehicles? I need one of them to hit me and then hit on me."

—Meredith (Ari Graynor) on *Bad Teacher*

"My family is not that Jewish, okay? The theme of my bar mitzvah was 'Christmas in Connecticut.'"

—Peter (Adam Pally) on *The Mindy Project*

"It's become clear to me that I've won television."

—Stephen Colbert, explaining his exit from *The Colbert Report*, on *The Daily Show*

"You had sex with my husband 50 times? Don't you have a job or hobbies?"

—Kate (Leslie Mann), to her husband's mistress (Cameron Diaz), in *The Other Woman*

"The Kingslayer brothers. Do you like it? I like it."

—Tyrion (Peter Dinklage), coining a nickname for Jaime (Nikolaj Coster-Waldau) and himself after he's accused of killing his nephew, on *Game of Thrones*

"I gotta go to the bathroom. They have a bathroom here, or do they put their turds up in the cloud?"

—Selina (Julia Louis-Dreyfus), visiting a Silicon Valley tech company, on *Veep*

"Every time I do art, some do-gooder teacher sends it straight to a therapist."

—Bart on *The Simpsons*

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*The **Top 10** Things We Love This Week*

# THE MUST LIST

## 1 INSIDE AMY SCHUMER

Whether she's skewering Aaron Sorkin or bargaining with God (in the guise of Paul Giamatti) to take away her herpes, Schumer's cutting humor is sharper than ever in season 2. *(Comedy Central, Tuesdays, 10:30 p.m.)*

Paul Giamatti, Parker Posey, Amy Schumer, and Josh Charles

**2 BLUE RUIN** Writer-director Jeremy Saulnier's low-budget (and festival-favorite) action movie is the best revenge film to roll around in some time—and the best ever to feature a gun-toting Jan Brady (a.k.a. actress Eve Plumb). *(Rated R)*

**3 OVER EASY, by Mimi Pond**
From a one-time *Simpsons* writer comes a semiautobiographical and surprisingly tender graphic novel about an art-school dropout exploring the druggy, punky underground of 1970s California.

**4 THE CRIPPLE OF INISHMAAN** Daniel Radcliffe couldn't be more heartbreaking in this dark comedy about a disabled optimist with Hollywood dreams, slaying audiences through July at Broadway's Cort Theatre.

Illustration by **JESSE LENZ**

POSEY, BACKGROUND: MATTHEW PEYTON FOR COMEDY CENTRAL (2); SCHUMER: JUSTIN STEPHENS/COMEDY CENTRAL; CHARLES: COMEDY CENTRAL; *BLUE RUIN*: RADIUS-TWC; *THE CRIPPLE OF INISHMAAN*: JOHAN PERSSON

## 5 LADY DAY AT EMERSON'S BAR & GRILL

Ever fantasize about seeing Billie Holiday perform "Strange Fruit" live? Audra McDonald's harrowingly transporting turn as the famed chanteuse would fool even Holiday's own mother. *(Through Aug. 10 at Broadway's Circle in the Square)*

**6 BELLE** More emotional and affecting than your typical costume drama, this story about the orphan child of an English aristocrat and a slave unfolds beautifully, with Gugu Mbatha-Raw holding her own opposite Tom Wilkinson and Emily Watson. *(Rated PG)*

**7 "MARILYN MONROE," Pharrell** This year's MVP of Everything returns with a video ode to ladies—in leotards, at Laundromats, spinning in sequins—that's such booty-obsessed fun, we forgive the random Kelly Osbourne cameo.

**8 CATFISH: THE TV SHOW** Max and Nev continue to blow the lid off the wild world of cyber-romance in the third season of the mesmerizing docuseries—which may make you reconsider that sexy text you're about to send. *(MTV, Wednesdays, 10 p.m.)*

**9 ALL THE LIGHT WE CANNOT SEE, by Anthony Doerr**
A young German prodigy and a blind French girl forge a bond that carries them through the horrors of Nazi-occupied Europe. It's a stunning and ultimately uplifting novel from the author of 2002's *The Shell Collector.*

**10 I NEVER LEARN, Lykke Li** The Swedish songstress follows 2011's acclaimed *Wounded Rhymes* with another perfect soundtrack for late nights and lonely hearts, wrapping her open-vein lyrics in swirling, percussive layers of dream-pop melancholy.

**MUST LIST APP!**
You can sample and download songs, buy movie tickets, see videos, and more with EW's Must List iPad and iPhone app, available at iTunes.

LADY DAY AT EMERSON'S BAR & GRILL: EVGENIA ELISEEVA; BELLE: DAVID APPELBY; CATFISH: THE TV SHOW: MTV; LI: JOSH OLINS

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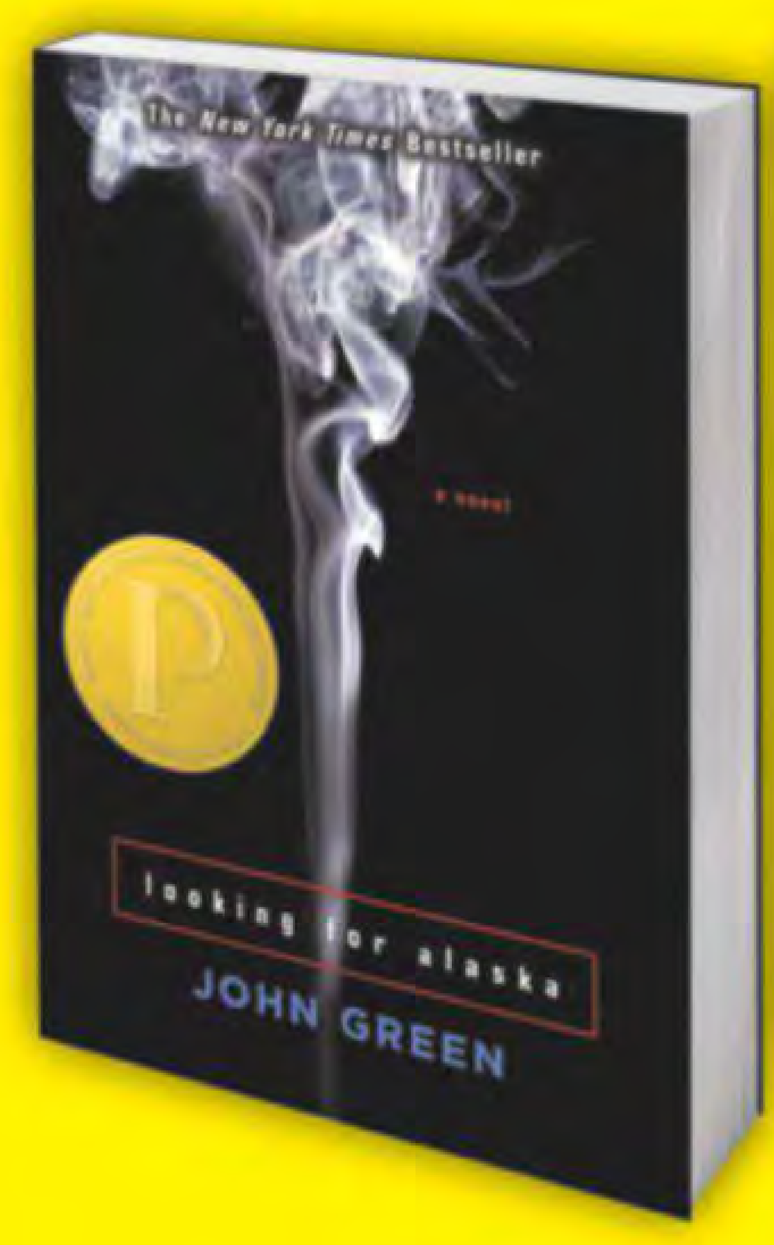


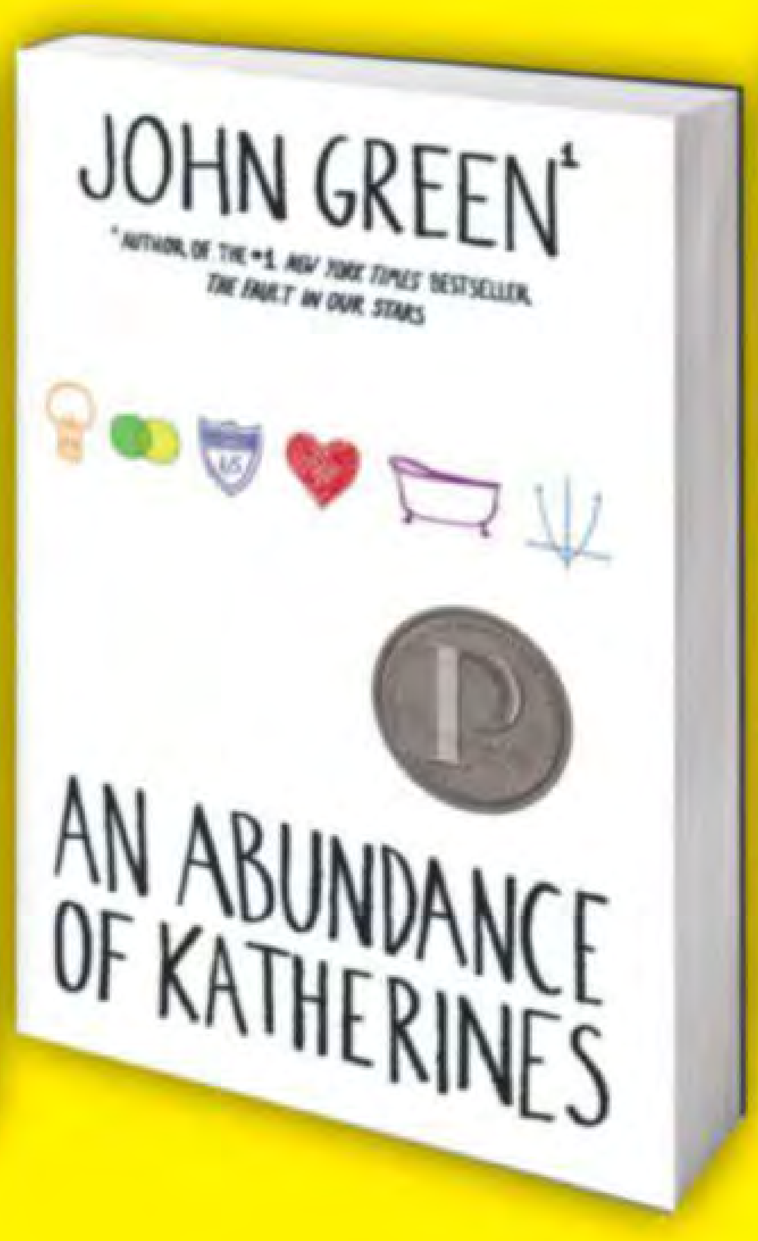

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SUPERMAN, BATMAN & CO. SUIT UP FOR JUSTICE LEAGUE, PAGE 18

# NEWS AND NOTES

ESSAY

## The *Thrones* Effect

### Is TV's high body count killing quality? (Warning: Nothing but spoilers ahead!)

BY MELISSA MAERZ

NOW YOU KNOW: The old lady did it.

Yes, Lady Tyrell (**Diana Rigg**) conspired to poison King Joffrey (**Jack Gleeson**)—or so we learned from *Game of Thrones* on April 27. Was this shocking news? Maybe to those who hadn't read **George R.R. Martin**'s A Song of Ice and Fire, the series of fantasy novels that inspired the HBO show. When a teenage boy starts bleeding from his eyeballs, you don't often suspect that somebody's granny spiked his wine. But the most surprising thing about the murder wasn't the culprit. It was the realization that watching a main character die isn't very shocking anymore.

Part of the problem was that we'd been waiting forever to see that evil moppet king suffer. Watching the life drain from his body, you could be forgiven for wondering, *That's it?* But maybe we've also become desensitized to the death of a major player



Illustration by NATHAN FOX

on TV. Back in season 1, when *Thrones* beheaded Ned Stark (**Sean Bean**) just as we were starting to love him in all of his cuddly-bearded, winter-anticipating glory, the twist was genuinely horrifying—and kind of thrilling. Killing off someone that crucial to the story meant breaking the rules of TV writing. Now it has *become* the rule. 2013 was famously brutal (R.I.P. Nicholas Brody and Matthew Crawley), and so far this year we've already lost Will (**Josh Charles**) on *The Good Wife*; Zoe (**Kate Mara**)—and probably Doug (**Michael Kelly**)—on *House of Cards*; Peggy (**Kimberly Williams-Paisley**) and Lamar (**Powers Boothe**) on *Nashville*; James (**Dan Bucatinsky**) on *Scandal*; Moira (**Susanna Thompson**) on *Arrow*; Allison (**Crystal Reed**) on *Teen Wolf*; and practically everyone on *The Walking Dead* who wasn't already dead. Bloodbaths have become so conflated with great drama that the creators of HBO's *True Detective* recently found themselves having to explain why they *didn't* kill off the show's protagonists.

**IS IT MORE IMPORTANT FOR SHOWS TO BE UNPREDICTABLE THAN SMART AND SATISFYING?**

The Golden Age of Television was supposed to save us from gimmicks like this. The weekly format allowed personalities to change over time, creating relationships that grew deeper and more complicated with each episode. Now characters often don't live long enough for that kind of depth. (And it's hard to get invested in new shows, knowing that the characters might not be around for long.) Actors are partly to blame: Charles asked to get out of his *Good Wife* contract early, and Bucatinsky had already signed on to the NBC pilot *Marry Me* when James took a bullet. When big twists are motivated by career moves instead of advancing the story, no wonder these tragedies can feel empty.

Of course, unexpected deaths are an easy way to goose ratings, build social-media buzz, and even make a play for Emmy nominations. And when Twitter explodes following a fatal plot twist, it's a cheap way to hold on to the idea of appointment television. But the reliance on such devices suggests it's more important for shows to be unpredictable than smart or satisfying.

Death is universal and unavoidable—particularly in a TV landscape in which it seems like everyone works in a hospital, is scrambling in a postapocalyptic dystopia, or runs a crime ring. But the idea that life only means something when you're reminded that it's going to end (and soon) couldn't be more false, especially when the best dramas create real profundity from the smallest moments. *The Good Wife*'s "Hitting the Fan" episode, where the firm broke up, was much more gripping than Will's demise. And think about *Orange Is the New Black*, where the most mundane moments are also the most emotional. Just watching Sophia (**Laverne Cox**) put on makeup can make a person break down. (It's worth remembering that no drama made the subject of death feel richer than *The Sopranos*. The scenes of Tony by his pool watching the ducks fly away were sometimes more powerful statements about mortality than the ones where he was carrying a human head in a bowling bag.) As for Joffrey, well, if television has to fall prey to the *Game of Thrones* effect, at least *Game of Thrones* does it better than most. His death was a reminder that history is told by the victors, and you can never be too sure who's winning, since the game is always shifting. So who will rise to power in his place? Who's the next character who will have the rest of Westeros plotting against him? Whoever it is, he'd better keep an eye on his drink.

## In Memoriam

A tribute to some of the memorable men and women who courageously gave their lives to the 2013–14 television season. —*Marc Snetiker*

**JOFFREY BARATHEON**
GAME OF THRONES
The ruler of the Seven Kingdoms unknowingly took his own life when he drank a sip of poison. His earthly pleasures included beheadings and stylish gowns.

**WILL GARDNER**
THE GOOD WIFE
No one can say the bright star of Lockhart/Gardner didn't leave it all on the courtroom floor. He's mourned by ladylove Alicia Florrick and a traumatized Twitterverse.

**JAMES NOVAK**
SCANDAL
He was a loving father, middling reporter, and husband to one of Washington's most powerful monsters (who may have indirectly caused his demise). Also an aspiring gardener.

**NICHOLAS BRODY**
HOMELAND
Secrets and lies—and a hangman's noose—finally caught up with this double agent. His baby mama, Carrie, honored him with a slo-mo montage and a Sharpie.

**ZOE BARNES**
HOUSE OF CARDS
She was a journalist on the right track who ended up on the wrong one. The subsequent memorial service was moving, despite slight delays due to construction.

**PEGGY KENTER & LAMAR WYATT**
NASHVILLE
Sneaky Peggy fell victim to a botched assassination attempt, while deceitful Lamar succumbed to a heart attack. Heartbreaking indeed.

**ALLISON ARGENT**
TEEN WOLF
In lieu of the traditional werewolf pelts, the Argent family requests that donations be made to the National Association for Demon Understanding.

**JOSS CARTER**
PERSON OF INTEREST
This tough-as-nails cop and single mom took a bullet in the line of duty. She's remembered as a good detective who worked hard and could do bad all by herself.

**CLAY MORROW & TARA KNOWLES**
SONS OF ANARCHY
They were towering figures in the motorcycle community. Despite Tara's death-by-carving-fork, a BBQ lunch will be held in their honor.

**LIZZIE**
THE WALKING DEAD
She was a well-intentioned tween whose pastimes included stabbing her sister and almost smothering a baby. Lizzie is survived by the zombie apocalypse.

(OPPOSITE PAGE) HENRY CAVILL: JUN SATO/WIREIMAGE.COM; BEN AFFLECK: JASON LAVERIS/FILMMAGIC.COM; (THIS PAGE) *GAME OF THRONES*: MACALL B. POLAY/HBO; *THE GOOD WIFE*: DAVID M. RUSSELL/CBS; *SCANDAL*: RON TOM/ABC; *HOMELAND*: DIDIER BAVEREL/SHOWTIME; *HOUSE OF CARDS*: NATHANIEL BELL/NETFLIX; *NASHVILLE*: MARK LEVINE/ABC (2); *TEEN WOLF*: MATTHEW WELCH; *PERSON OF INTEREST*: GIOVANNI RUFINO/CBS; *SONS OF ANARCHY*: PRASHANT GUPTA/FX (2); *THE WALKING DEAD*: GENE PAGE/AMC

Mindy Kaling and Chris Messina in the season 2 finale of *The Mindy Project*

THIS WEEK'S DRINKING GAME

# Cocktails With *Mindy*

We here at EW love adult beverages almost as much as we love Fox's *The Mindy Project*. So, just in time for the May 6 finale, we've created this buzzworthy drinking game. (Please be sure to enjoy romantic comedies responsibly.)

| TAKE A SIP IF... | TAKE TWO SIPS IF... | FINISH YOUR DRINK IF... |
|---|---|---|
| Mindy wears sequins | Danny wears his old-man glasses | Jeremy wears anything but a suit |
| Beverly gets a line | The midwives get a line | Ray Ron gets a line |
| Someone mentions a rom-com | Morgan mentions prison | Peter mentions his frat |
| Mindy and Danny smolder | Mindy and Danny make out | Mindy and Danny break up (again!) |

DAN SNIERSON'S

# HIT LIST

**Peter Jackson announces name of next *Hobbit* movie will change from *There and Back Again* to *The Battle of the Five Armies*** They were also considering *I Know—We're Tired Too.*

**Shocker: George Clooney, 52, gets engaged to older woman** At 36, the British attorney is only 16 years younger than the Oscar winner.... Wait, what did you think I meant by *older woman*?

**Fox developing event series about Jesus' formative years** Looking forward to learning more about his college days, when he was turning water into wine coolers.

**James Cromwell cages himself in shipping crate to protest cruelty toward monkeys** Or someone *really* wants a job on the next season of *American Horror Story*.

**Sony teaming up with Mattel for live-action Barbie film** Casting director to actress: "Have you ever played a doctor/nurse/astronaut/paleontologist/presidential candidate/firefighter/aerobics instructor/UNICEF ambassador? No? Well, can we see you in a bikini?"

**Teri Polo files for Chapter 11 bankruptcy** Guess she couldn't Meet the Payments.

**Idaho man on mission to collect all VHS copies of *Speed* has already obtained over 500: "I realized it was really fascinating to have that many, like, same copies of a thing"** Asked if he'd do the same for *Speed 2: Cruise Control*, he scoffed, "I'm crazy—not *clinically insane*."

**Guns N' Roses guitarist Richard Fortus says band will put new music out "hopefully very soon...well, in the next year"** Awww, you're so adorable, Not Slash.

**Stockpile of *E.T. The Extra-Terrestrial* videogames, which had supposedly been buried in the '80s by Atari after they went unsold, unearthed in New Mexico desert** The site is expected to become the future home of more than 500 VHS copies of *Speed*.

KALING AND MESSINA: JESSICA MIGLIO/FOX; KALING, ED WEEKS, JAY AND MARK DUPLASS, IKE BARINHOLTZ: BETH DUBBER/FOX (4); MESSINA: ISABELLA VOSMIKOVA/FOX; BETH GRANT, ADAM PALLY, MESSINA AND KALING SMOLDER, KISS, AND BREAK UP: JORDIN ALTHAUS/FOX (5); *WHEN HARRY MET SALLY*: COLUMBIA PICTURES/EVERETT COLLECTION; *SLEEPLESS IN SEATTLE*: TRISTAR/EVERETT COLLECTION; MARTIN FREEMAN: MARK POKORNY/WARNER BROS. PICTURES/EVERETT COLLECTION



Illustration by JOHN UELAND

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# HOLLYWOOD INSIDER

**What's Going on Behind the Scenes**

DC Comics' Justice League

Movies

## *Justice League* Finds a Familiar Commander

After years of speculation (and one false start), Warner Bros. *finally* announced a date for the multi-hero film. Donning the director's cape? Zack Snyder, the man behind the studio's *other* superhero mash-up. —NICOLE SPERLING

STRAP IN, FOLKS: Your beloved Superman and Batman are finally getting the Avengers-style treatment you've been waiting for. After years of starts and stops, Warner Bros. confirmed on April 27 that it's moving forward with plans to release a Justice League movie in 2018—with *Man of Steel* director **Zack Snyder** at the helm. The project will come two years after Snyder unveils *Batman vs. Superman*, a **Ben Affleck/Henry Cavill**-fronted crossover that is intended to kick-start the DC Comics multiverse in a similar—though much-delayed—manner to Marvel Comics' billion-dollar movie enterprise.

The news of a robust ensemble movie from Warner Bros. has long been anticipated, especially in light of how the studio has stocked up on *Batman vs. Superman* actors, including **Gal Gadot** as Wonder Woman and theater actor **Ray Fisher** as Cyborg—both playing roles that would fit cleanly into the let's-get-the-gang-together type of movie that *Justice League* promises to be.

But what confounds Hollywood insiders is Warner Bros.' decision to double down on Snyder, a director the studio has remained loyal to even though his highly ambitious pre–*Man of Steel* movies *Watchmen* and *Sucker Punch* were critical and commercial disappointments. (He's currently in preproduction on *Batman vs. Superman*.) "It feels like a natural segue—making Zack the new **Christopher Nolan** of the franchise," says one insider, referring to the director of the previous three Batman films, who was Snyder's producing partner on *Man of Steel*. "It makes sense on paper, but it's still risky. [*Man of Steel*] wasn't revered."

Warner Bros. won't divulge who's scripting the Justice League movie, but sources close to the studio suggest that a cabal of writers including **David S. Goyer** (*Man of Steel*, *Batman vs. Superman*), **Jeremy Doner** (TV's *The Killing*), and **Will Beall** (*Gangster Squad*) are locked in a Batcave carving out a story. Reps for the writers declined to comment. (A previous *Justice League*, with **D.J. Cotrona** as Superman and **Armie Hammer** as Batman, was abandoned in 2008 when the writers' strike hit.)

Also unclear: Who will constitute this league of superheroes? Do they stay away from **Ryan Reynolds'** Green Lantern, given that his 2011 solo outing disappointed? Will Aquaman or Flash make an appearance? Just add those to the long list of questions Zack Snyder has four years to answer.

DC superheroes Ben Affleck, Gal Gadot, Henry Cavill, and Ray Fisher

JUSTICE LEAGUE: DC ENTERTAINMENT; AFFLECK: JASON LAVERIS/FILMMAGIC.COM; GADOT: DAVID LIVINGSTON/GETTY IMAGES; CAVILL: TPG/GETTY IMAGES; FISHER: TONY CENICOLA/*THE NEW YORK TIMES*

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First LOOK

MOVIES

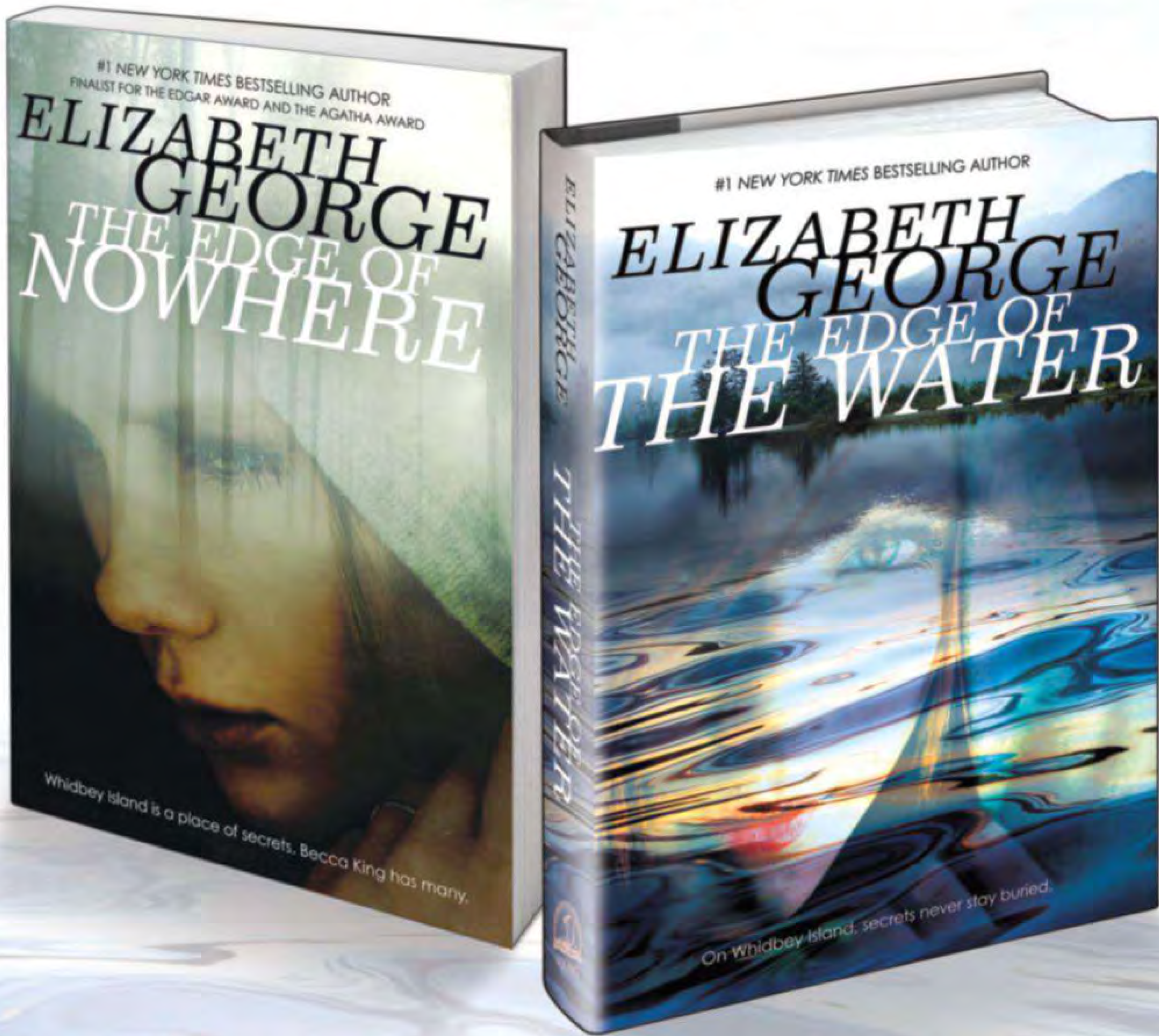
## Jessica Chastain Is One Tough Blonde in *A Most Violent Year*

J.C. Chandor (*All Is Lost*) turns back the clock to 1981, one of the deadliest years in New York City history, for this action-packed drama (due this fall) about surviving the American dream. Oscar Isaac plays Abel, a principled gas businessman who runs up against the underworld. Luckily, his wife, Anna (Chastain), has some Brooklyn connections who might be able to help when rivals start hijacking their gas trucks. "There are certain things Abel won't do, [so] she thinks maybe *she* has to," says Chastain. But Abel's mettle might be stronger than she realizes—Isaac (above, and left with Albert Brooks) studied Michael Corleone in *The Godfather Part II* before filming. "Oscar was born to play this role," says Chandor. —*Jeff Labrecque*

ATSUSHI NISHIJIMA (2)

"George reigns as the queen of the mystery genre."

—*Entertainment Weekly*

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**MARK HARRIS**
→ COLUMNIST

# BLACK STAR, WHITE CEILING

Lupita Nyong'o has an Oscar and is PEOPLE's Most Beautiful Woman. So why can't she find a film role worthy of her?

AN ACADEMY AWARD can mean many things, but it's never the solution to a problem. That reminder landed brutally in late April, when Lupita Nyong'o, the actress whose Oscar for *12 Years a Slave* was the Cinderella story of this year's ceremony, entered final talks for her first major post-prize gig. She'll be playing the mother wolf in a remake of *The Jungle Book*.

You read that right. Hollywood is handed a beautiful, talented, Yale School of Drama-trained actress of color, and what does it come up with? Well, let's see...she could be an animal. In the Third World.

I'm not judging this film or its makers—they, after all, had the good taste to hire her. And I imagine the role will give her more to do than was the case with her recent appearance as a flight attendant in the Liam Neeson action film *Non-Stop*. (What? You didn't realize she was in it? You're not alone.) I am, however, judging the producers, executives, and casting agents who sit in meetings and say, "Lupita Nyong'o? Yeah, she was amazing in *12 Years*. And she'd certainly be an interesting flavor for this part, but maybe just a little...outside the box. You know who'd be a *really* interesting flavor? Emma Stone." Yes, the movie business is tough, and whatever your race, a Best Supporting Actress Oscar guarantees you nothing, especially in a field in which women are considered old at 31. But the evidence is the evidence: When the people who make movies look at Lupita Nyong'o, they see a slave, a stewardess, and an "exotic." On that level, the range of opportunities for a black actress on the big screen in 2014 doesn't look all that different than it did in 1967, the first time Disney made *The Jungle Book*.

This is not a case in which the world needs to catch up to the idea of racial diversity; it's a case in which movies need to catch up to the world. Around the time that talks were announced, the highest-rated network TV show of the week among 18- to 49-year-olds was the season finale of *Scandal*. The first successful network drama starring a black woman in history beat everything else in sight. *Scandal* is groundbreaking in part because it's an immense hit without being panderingly "postracial." If anything, over time, the show's writers have become more confident about using Olivia Pope's African-American identity in witty, pointed, and unpredictable ways, whether it's to have her crisply dismiss a white candidate's chance of an NAACP endorsement or to have her father offer a particularly savage riff on a famous phrase—"Oh, to be young, gifted, and black"—just before dispatching another African-American character to oblivion.

Lupita Nyong'o after winning her Oscar

It is, of course, no accident that the show's creator, Shonda Rhimes, is the most powerful black woman not named Oprah in television. She's got the clout to spike *Scandal* with sharp, fleeting commentary, just as she has the clout to cast the magnificent Tony-winning actress Viola Davis at the center of a new drama that's all but certain to join ABC's schedule next season. (Remember all the lead movie roles Davis got after *The Help*? Me neither.) That is great news for those of us who would be happy to watch Davis all the time, in anything. But it's also a rebuke to anyone in Hollywood who ever called her a "strong presence" and then didn't hire her, or described Nyong'o as "unusual" and then went in another direction, or decided that the only reason Halle Berry didn't take off after *Monster's Ball* was that she "made bad choices." (She did. So do white actors. The imbalance lies in how many strikes you get before you're out.) If you're looking for Berry, by the way, she's starring on a new CBS drama, because it turns out it's not all that hard to put an African-American actress at the center of a show—and not because she's an "interesting flavor." I hope *The Jungle Book* works for Nyong'o. But I wouldn't blame anyone who opted to stay home and watch TV instead. ■

HARRIS PHOTOGRAPH BY ERIN PATRICE O'BRIEN; NYONG'O: JASON MERRITT/GETTY IMAGES



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# MONITOR

# Tonys Love Stars...From TV

Rock revival *Hedwig and the Angry Inch* scored an impressive eight Tony nominations on April 29, including a first nod for **Neil Patrick Harris**, who's up for leading actor in a musical. Fellow TV veteran **Bryan Cranston** also earned his first nom—for leading actor in a play—for his role as LBJ in *All the Way*. But the big winner of the day was the cheeky musical *A Gentleman's Guide to Love & Murder*, which slayed the competition with a whopping 10 nominations. The jazz revue *After Midnight*, the **Carole King** biomusical *Beautiful*, the critical darling *The Glass Menagerie*, and the **Mark Rylance**-led, all-male staging of Shakespeare's *Twelfth Night* (EW's pick for best production of 2013) each earned seven. It was definitely *not* a great morning to be a movie star, however. Snubbees this year included **James Franco**, **Denzel Washington**, **Michelle Williams**, **Ian McKellen**, **Patrick Stewart**, **Daniel Radcliffe**, **Zachary Quinto**, **Toni Collette**, **Marisa Tomei**, and **Daniel Craig**. The Tony Awards—hosted by **Hugh Jackman** for the fourth time—will be broadcast live on CBS June 8 at 8 p.m. —JASON CLARK

(Clockwise) Neil Patrick Harris in *Hedwig and the Angry Inch*; Jane Carr and Bryce Pinkham in *A Gentleman's Guide to Love & Murder*; Bryan Cranston in *All the Way*

George Clooney

## ENGAGEMENTS

The world's most famous bachelor is off the market: **George Clooney**, 52, is engaged to British attorney **Amal Alamuddin**.

## WEDDINGS

**Jodie Foster**, 51, and photographer **Alexandra Hedison** got married in late April after a year of dating.... It was a Dunder Mifflin wedding on April 26 for **Brian Baumgartner**, 41, who played Kevin on *The Office*, and **Celeste Ackelson**. Many of his ex-costars, including **John Krasinski** and **Jenna Fischer**, were in attendance.

## BABY NEWS

**Jason Sudeikis**, 38, and **Olivia Wilde**, 30, welcomed son Otis on April 20.... **Drew Barrymore**, 39, gave birth to a daughter, Frankie, on April 22. She and husband **Will Kopelman** have another daughter, Olive, 19 months.... Actress-director **Lake Bell**, 35, and husband **Scott Campbell** revealed on April 23 that they're expecting their first child.

## SPLITS

**Uma Thurman**, 44, reportedly ended her engagement to financier **Arpad Busson**. They have a daughter, Luna, 21 months.

Uma Thurman

## EXITS

**Craig Ferguson**, 51, announced on April 28 that he'll step down as host of CBS' *Late Late Show* in December.

## RECOVERING

**Miley Cyrus**, 21, left the hospital after more than a week of treatment for a severe allergic reaction to antibiotics.

## COURTS

**Paul Simon**, 72, and wife **Edie Brickell**, 48, were arrested on April 26 and charged with disorderly conduct after a domestic dispute in New Canaan, Conn. In court, the couple said it was just a spat; Simon added, "Edie and I are fine."... A judge has dismissed three sexual-abuse lawsuits against Elmo puppeteer **Kevin Clash**, 53. He resigned from *Sesame Street* in 2012 when accusations emerged that he'd abused several teenage boys years earlier. He has denied the claims.

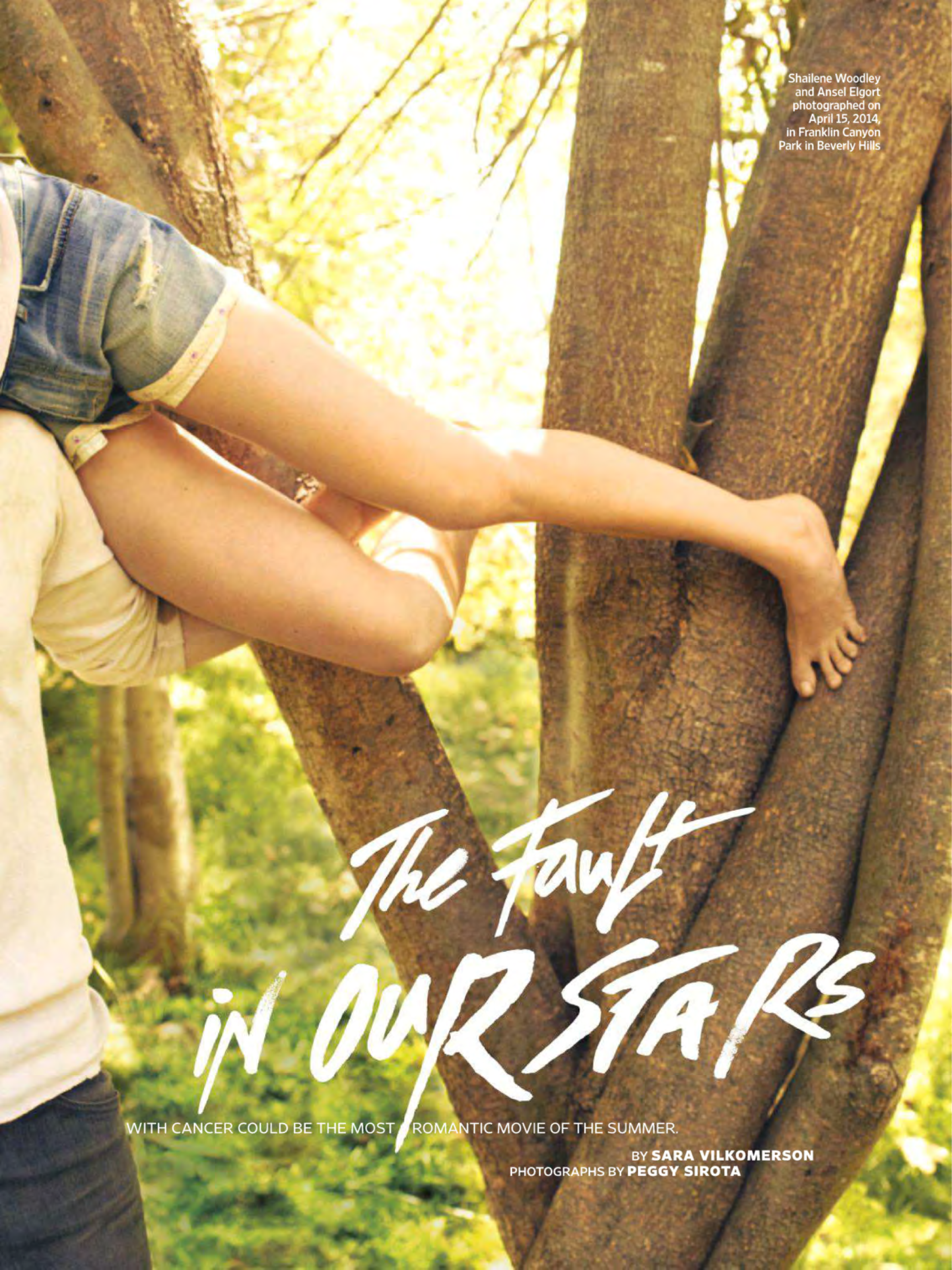
Miley Cyrus

## DEATHS

House-music and footwork pioneer **DJ Rashad** was found dead in his Chicago apartment on April 26. He was 35. Autopsy results are pending.... Hip-hop's **DJ E-Z Rock**, best known for the 1988 hit "It Takes Two," died on April 27 at age 46. The cause of death has not been released.... **Eric Hill**, 31, a contestant on the upcoming season of ABC's *Bachelorette*, died following an April 20 paragliding accident in Utah. —*Stephan Lee, with additional reporting by Stewart Allen*

HARRIS, CARR AND PINKHAM: JOAN MARCUS (2); CRANSTON: EVGENIA ELISEEVA; PIG: ISTOCK; CLOONEY: KEVIN WINTER/GETTY IMAGES; THURMAN: FRED DUVAL/FILMMAGIC.COM; CYRUS: RTNSCHWEGLER/MEDIAPUNCH

AN IMPOSSIBLE LOVE STORY. AN **UNEXPECTED PHENOMENON**.
HOW A LITTLE NOVEL ABOUT TEENS



Shailene Woodley and Ansel Elgort photographed on April 15, 2014, in Franklin Canyon Park in Beverly Hills

# The Fault in Our Stars

WITH CANCER COULD BE THE MOST ROMANTIC MOVIE OF THE SUMMER.

BY **SARA VILKOMERSON**
PHOTOGRAPHS BY **PEGGY SIROTA**

Hazel (Woodley) and Gus (Elgort) on their dinner date in Amsterdam

*OHN GREEN IS crying again. Not because he's sad, really. More like the way parents weep at weddings and high school graduations. This sudden, unstoppable rush of happy tears has become so common for the 36-year-old author as he watches the filming of his 2012 novel* The Fault in Our Stars *that it's now a bit of a running joke. "John Green cries all the time," says director Josh Boone, laughing. "This set basically has no testosterone whatsoever."* ¶ This is a love story. It is a story of joy and devastating loss and, most of all, life. It will make you laugh and rejoice and think and feel, and it will expand your heart in gratitude and humility, and it will forever

(PREVIOUS SPREAD AND PP. 28-29, 32) STYLING: JEANNE YANG/THE WALL GROUP; WOODLEY'S HAIR: ENZO ANGILERI/WELLA PROFESSIONALS/CLOUTIER REMIX; MAKEUP: JEANNIA ROBINETTE/BENEFIT THEY'RE REAL/CLOUTIER REMIX; MANICURE: CARLA KAY/CLOUTIER REMIX; ELGORT'S GROOMING: SUSSY CAMPOS; PROPS: PHILLIP WILLIAMS; PRODUCTION: STEVE BAUERFEIND;

THE SCENE-STEALER

**NAT WOLFF**

**Age** 19 **Role** Isaac, Augustus Waters' best friend who goes blind as a result of his cancer. **Origin story** Wolff is the son of jazz pianist Michael Wolff and former *thirtysomething* star Polly Draper. **Where you've seen him** From 2007 to '09, Wolff and his younger brother, Alex, starred on Nickleodeon's *The Naked Brothers Band*. Last year, he starred in *TFIOS* director Josh Boone's debut film, *Stuck in Love*. "That's my guy," Boone says. "I will never make a movie without Nat Wolff." **Credit where it's due** "I swear to God it was me who gave Josh Boone the script for *TFIOS* and told him he should direct it," Wolff says. **Staying Green** Wolff will soon appear in another film based on a John Green novel, *Paper Towns*, slated for 2015.

change the way you hear the word "okay," and, yes, it *will* make you cry. If you are one of the millions of people who have read *The Fault in Our Stars*, you know this already. If you are not, prepare yourself—you will not walk away from this book, or this film, unaltered. Okay? Okay.

It's September 2013 on a bright afternoon in Pittsburgh, and Shailene Woodley, who plays 16-year-old Hazel Grace Lancaster, stands in a simple blue dress the color of cornflowers and adjusts the cannula tubes in her nostrils. Her hair, so long and lustrous in her last film, *Divergent*, has been cropped short. She is waiting.

Hazel is a jeans-and-T-shirt girl. No makeup, no fuss. She also has thyroid cancer that has spread to her lungs, so she must be connected to a portable oxygen tank to breathe. Not too long ago she met a boy named Augustus "Gus" Waters (Ansel Elgort) in a cancer support group—Gus was there for his friend Isaac (Nat Wolff). Gus is in remission (osteosarcoma), is handsome and clever, and has homed in on Hazel like a tractor beam. She has resisted him—her diagnosis is terminal, and she spends a lot of time worrying about the destructive effect her death will have on her parents. But he is fearless and persistent, and she has, despite herself, quietly fallen in love with him. They are about to go out to dinner in Amsterdam—they've joined forces on a quest to meet the reclusive author of Hazel's favorite book (Willem Dafoe)—and now she is standing in this room, wearing this dress that her mother (Laura Dern) picked out for her, and she is waiting for him.

In a separate room, Green and executive producer Isaac Klausner watch the monitor as the camera rolls and Gus, dapper in a dark suit, enters the room and sees Hazel. He stops, dumbstruck, before finally telling her she's beautiful. Take after take, Woodley flushes on cue and the air between the two actors practically hums. When the scene ends, Green takes off his wire-rim glasses and dabs his eyes. "It's that blue dress," he says. Klausner pats him on the shoulder.

Green never imagined *TFIOS* would be a best-seller. He started writing the novel in 2000 after working as a student

WOODLEY'S T-SHIRT: ACNE; SHORTS: CURRENT/ELLIOTT; ELGORT'S JEANS: AG; SHOES: CONVERSE; (PREVIOUS SPREAD) LETTERING BY SPIROS HALARIS; (THIS SPREAD) *THE FAULT IN OUR STARS*; JAMES BRIDGES (2); (THIS PAGE) WOODLEY'S DRESS: SOFT JOIE; ELGORT'S T-SHIRT: T BY ALEXANDER WANG

chaplain at a children's hospital, but set it aside. He only returned to the project after the death of Esther Earl, a 16-year-old video blogger to whom he had become quite close. He dedicated *The Fault in Our Stars* to her memory. "I couldn't bear not writing it anymore," he says. "I now believe that short lives can be good lives—full and rich—and that was the real lesson that Esther taught me."

All of that may sound just too sad and too sweet to be anything but a Nicholas Sparks tearjerker, but what has turned *TFIOS* into a literary touchstone for a generation is quite the opposite: the novel's sharp wit; its clear-eyed, anti-sentimental voice; and, ultimately, its optimistic message about what it means to have a life well lived. "The challenge is, How do you be hopeful without being full of s—?" Green says. "I tried to write the funniest, most honest love story I could about these kids who were living with a difficult disease. I never thought it would be popular."

Since its debut in January 2012, *TFIOS* has dominated the *New York Times* best-seller list for 119 consecutive weeks, 46 of them in the No. 1 slot, and has been translated into 46 languages. Last month TIME magazine named Green one of the 100 most influential figures of the year. While the film was shooting on location, it was Green, not the actors, who was mobbed by fans. To date, the trailer for the film (out June 6, rated PG-13) has logged more than 16 million views.

The lion's share of the credit goes to Green's writing, to be sure, but clearly there's a deeper reason *TFIOS* has struck such a zeitgeistian chord. Perhaps it's the book's willingness to confront painful, concrete obstacles, to deal with what is true and tangible and anchored in our American present. For years, the YA landscape has been stuck in either the glittery world of the supernatural or bleak, dystopian futures. *TFIOS* taps into the universal teenage angst that accompanies first love, but in Hazel and Gus' case there are no Cullens or Factions to serve as metaphors. The life-and-death stakes are real, and the novel is unafraid to grapple with the essential conflict between adolescence and mortality. Although almost every teenager has lain awake in the dark of her bedroom and imagined who will speak at her funeral, the reality of death remains elusive: something to be pushed out of mind until some far-off future. *TFIOS* strips away that fantasy and faces it, head-on.

***"WE NEED TO TALK** about the vomit," someone says. The film-makers and crew huddle up as a production assistant pours three different puddles of fake puke on the floor. The options range from putrid green to chunky brown. Giggles, jokes, and comparisons—"That one's like newborn diaper poo!"—are tossed about. Then the on-set medic explains that one option has coffee grounds in it to mimic the look of blood mixed with bile, and the room goes quiet. Boone clears his throat and points to*

THE INGEDUDE

**ANSEL ELGORT**

Age 20 Role Augustus "Gus" Waters, cancer survivor and embracer of all things metaphorical. Origin story Elgort grew up in New York City, the son of a *Vogue* fashion-photographer father and an opera-director mother.

Where you've seen him Elgort played sensitive jock Tommy Ross in 2013's *Carrie* and appeared in March's *Divergent*. Spin master He DJs and produces house music under the name Ansolo; his first album, *Unite*, was released in April in the U.K.

THE INGENUE

## SHAILENE WOODLEY

**The secret of Augustus** "I didn't understand Gus until I met John Green," says Elgort. "Gus' dialogue is exactly how John Green talks. No one else talks like that! So basically I'm playing John Green." (Says Green, "I'm not nearly as good-looking.")

**Age** 22 **Role** Hazel Grace Lancaster, a 16-year-old diagnosed with stage IV thyroid cancer that's spread to her lungs. **Origin story** Woodley, raised near L.A. by two psychologist parents, started acting young. By age 11, she'd shot 60-plus commercials. **Where you've seen her** Where haven't you? Maybe on ABC Family's *The Secret Life of the American Teenager*, in 2011's *The Descendants* (for which she earned a Golden Globe nom), or in the YA hit *Divergent*? **Breath control** She learned there were limits to realistically playing a cancer patient who needs an oxygen tank. "The degree to which [Hazel] can't breathe is really immense," she says. "If I were to apply that to every scene, I'd only be able to say five words."

# THE HEARTBREAK KIDS

A BRIEF HISTORY OF CINEMATIC LOVE STORIES THAT HAVE DEFINED THEIR GENERATION

'40s

**CASABLANCA** 1942

American expat Rick Blaine (Humphrey Bogart) must choose between love and virtue when he rendezvouses with his former flame, Ilsa Lund (Ingrid Bergman). Play it again, Sam.

'50s

**AN AFFAIR TO REMEMBER** 1957

Cary Grant and Deborah Kerr meet on a cruise ship and promise to reunite in six months at the Empire State Building—only to have life get in the way.

'60s

**DOCTOR ZHIVAGO** 1965

During the Bolshevik Revolution, a married physician-poet (Omar Sharif) embarks on an affair with a young nurse (Julie Christie)—to Maurice Jarre's earworm of a score.

*the one he likes (the middle, mud-colored one), and everyone goes back to setting up the next shot. "There's a lot of that on this set," Green says. "Everybody really likes each other and it's fun. But then there are those times when it's really quite sober."*

This is a story about sickness and death. It is, in other words, the kind of material that Hollywood studios sprint *away from*, not toward. That Fox 2000, a division of Twentieth Century Fox (which specializes in blockbusters like *X-Men* and *Avatar*), is making *TFIOS* is as unexpected as the novel's success. It was not an easy sell, to say the least, but when the book option became available just over two years ago, producer Wyck Godfrey (the *Twilight* franchise) fell under its spell. "There's just something about it that makes you want to live a better life," he says. He approached Fox 2000 president Elizabeth Gabler with the project, but she was in the thick of shepherding *Life of Pi*, a risky and expensive production for which she had called in many favors. She adored the novel but blanched at adding another seemingly impossible project to her plate. Godfrey was undaunted. "Wyck called me and said, 'You *can't* pass on this. You *have* to do this,'" Gabler recalls. "I said, 'Why are you doing this to me?' And he said, 'Because. It makes you remember when you were a teenager and you were in love for the first time and you didn't want to hang up the phone.'" She laughs. "I said, 'Ugh, I hate you!'" She agreed to take on the film, but with two conditions. "We have to make this movie for no money," she told him. "And we have to be very, *very* careful about all of our choices."

Just about everyone involved with *TFIOS* was willing to cut their fee to keep the film within its bare-bones $12 million budget and preserve the story's integrity. As for the "very careful" choices, finding the right director was a biggie. Like many people on the production, Josh Boone, 35, has a personal connection to the material—one of his best friends died of lung cancer a month before he began shooting his first film, 2013's *Stuck in Love*. "This book got me through a rough patch," he says. Boone is tall and skinny, and he looks much younger than his age. He also seems preternaturally relaxed considering it's only his second movie, and his first studio project. "I don't really get stressed," he says, grinning. "I'm pretty Zen."

Nowhere were the stakes higher, though, than in casting Hazel and Gus. *TFIOS* fans are a loving but kinda fanatical lot with strong opinions about who those characters are, for one thing, and both roles require actors who have not just access to great wells of emotion but also control of them. Searching for that combo in a teenager? Almost futile.

Shailene Woodley, who'd read both the novel and an early draft of the script by Scott Neustadter and Michael H. Weber (*The Spectacular Now*), was determined to play Hazel, or if she couldn't, to just be involved somehow. She met with Gabler as soon as Boone was in place, and said she'd do anything—including wash windows or work craft services—to be a part of the production. She drew elaborate sketches about *TFIOS* in her journal and wrote a long letter to Green thanking him for the novel and explaining why she should play Hazel ("I think it was about 13,000 words long," Green says). Woodley says her intentions were pure: "I didn't want to do this movie as an actor, like, *Look at me, I can cry*."

Her enthusiasm nearly backfired. "It turned me off at first," Boone says, adding that he also considered Woodley, now 22, too old for the part. He'd hoped to cast someone closer to Hazel's age of 16. He and his casting director read nearly 200

CASABLANCA: WARNER BROS./MPTVIMAGES.COM; AN AFFAIR TO REMEMBER: 20TH CENTURY FOX/PHOTOFEST; DOCTOR ZHIVAGO: EVERETT COLLECTION

'70s

**LOVE STORY**
1970

A wealthy Harvard student (Ryan O'Neal) defies his family by marrying a working-class Radcliffe student (Ali MacGraw). What could go wrong? Cancer, that's what.

'80s

**AN OFFICER AND A GENTLEMAN**
1982

Richard Gere plays a Navy officer in training who is drawn to an alluring tough-talking townie (Debra Winger) and literally sweeps her off her feet.

'90s

**TITANIC**
1997

Jack (Leonardo DiCaprio) is a penniless artist aboard the *Titanic* when he meets the very-upper-crust Rose (Kate Winslet). Their romance is cut short by an ill-timed iceberg.

'00s

**THE NOTEBOOK**
2004

In this Nicholas Sparks adaptation, another poor guy (Ryan Gosling) falls for another well-bred gal (Rachel McAdams)—will their love survive her later bout with dementia?

actresses before flying to Chicago, where Woodley was filming *Divergent*. "I liked her a lot personally, but I still didn't think she was Hazel," he says. But then she auditioned. "Within about two minutes, I knew it was going to be her," he says. "I was on the floor. I thought, 'Why am I fighting this? There's nobody better than her. She's awesome.'" Green wasn't in the room at the time, but had the same reaction when he saw her taped audition: "I suddenly was in a blind panic, jumping on the phone and screaming, 'We must lock this down! It has to be Shailene Woodley!'" He laughs. "She *is* Hazel."

***BLOND PRETEEN WITH** a mouthful of braces—trembling like a caffeinated hamster—appears tableside at a restaurant in Tribeca. "Um, are you Ansel?" It's March 20, the day before* Divergent *opens in theaters, and Ansel Elgort, 20, has been spotted eating breakfast. He invites the girl to sit down and asks EW to take a picture. The girl's phone case has two* TFIOS *quotations on it: "Okay?" "Okay."*

This is a story about romance and patience and finding the person you belong with. It's also about a cheese sandwich. Last year Elgort was in Chicago playing Caleb, the brother of Woodley's Tris in *Divergent*, when he was named one of six finalists for the role of Augustus and flown to L.A. for a "chemistry read" with Woodley. He had already become friendly with his cinematic sibling, but the *TFIOS* team worried it might be weird for Elgort to go from playing Woodley's bro to the love of her life. They needn't have. Something about the pair clicked. "He sort of towers over her," Boone says. "Just how tall he is makes her automatically seem small, vulnerable, and young. Other than his acting talent—which is great—he has this gentle-giant quality that really works."

In person, Elgort is unguarded and friendly, like a 6'4" golden-retriever puppy who doesn't know the size of his own paws. Elgort finishes his breakfast, happily polishes off an EW writer's leftovers, and marvels that Woodley didn't kiss any of the guys in the chemistry auditions. "If I was in that situation? If Gus was cast first and they were trying to find a Hazel? I'd be totally happy making out with all of them," he says. "I mean, there were some really pretty boys who were trying out!" He grins. "I'd have kissed them all." After the audition, the native New Yorker went back to his L.A. hotel room, feeling lonely in a strange city. "Shailene called me and I thought she was going to be like, 'Want to hang out? Are we getting dinner?'" He laughs. "She was just like, 'Hey, do you have an iPhone 5 charger?' I didn't, so she was like, 'Okay, see you back in Chicago.'"

Woodley still had to read with more actors and didn't think it would be fair to spend extra time with Elgort. But she later made up for it when it came time to tell Elgort that he had won the role. ("I knew a few days before he did, and the suspense was killing me," she says.) Taking a page out of the *Fault* playbook—when Gus surprises Hazel with a picnic and plane tickets to Amsterdam—she packed Elgort a brown paper bag containing a Dutch cheese-and-tomato sandwich to take home with him to Manhattan. Her instruction: Don't open it till she said so. A few days later, Boone called Elgort to give him the

LOVE STORY: PARAMOUNT PICTURES/PHOTOFEST; AN OFFICER AND A GENTLEMAN: PARAMOUNT/EVERETT COLLECTION; TITANIC: MERIE WEISMILLER WALLACE; THE NOTEBOOK: MELISSA MOSELEY

news, and he finally got to open the bag. "I didn't eat it," Elgort says. The cheese had gone moldy and the tomato was black. "But I was psyched."

***JOHN GREEN IS RELAXING*** *on a couch on set when Elgort strides by wearing his Amsterdam-date suit. "My God, buddy," Green says. "If I had known how great you'd look in that suit, I'd have written more of them into this book." Elgort smiles and strikes a pose. The author has become a living litmus test for the cast and crew, the man whom they seek out for answers and validation. "Having John's approval, more than anyone else, has been the biggest honor," Woodley says. "He's quickly become one of my top five favorite human beings."*

This is a love story. It's a story about hope and fear, and about letting go. Green was wary of Hollywood getting its hands on *The Fault in Our Stars*. After years of seeing adaptations of his other books (*Looking for Alaska*, *An Abundance of Katherines*) languish in development, he worried that it would happen again, and he couldn't bear it. "I didn't want to option it," he says. He asked his publisher not to send out any advance copies to studios. "I thought if it did get made, it would be the kind of gauzy cancer story Hazel makes fun of."

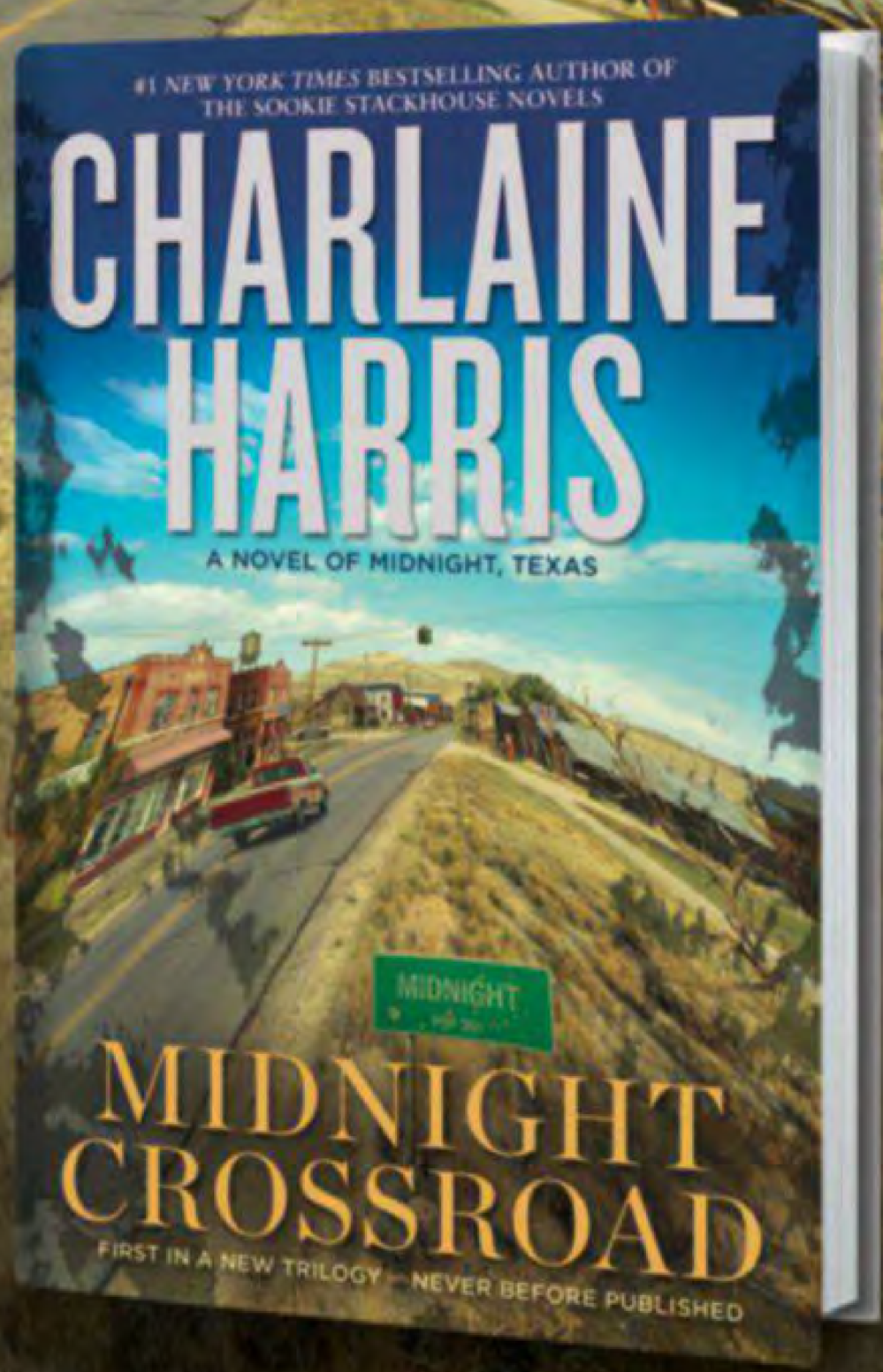
A legion of *TFIOS* fans have dreaded the same thing, of course—that in its translation to the screen the book's authenticity and edge, the deep truth of it, would be pummeled into mush and melodrama. But right now Green knows something that they don't: that they have nothing to fear. All that happy crying he did on set is weeks away from being replicated in theaters across the country, and there's a bit of the miraculous in that, a tiny cause for awe. "The expectation that I've always had is that it would be sort of awful," he says. "But the feeling I've had consistently is this weird, deep joy. Shailene has become Hazel to me. Ansel has become Gus. To see the things I wrote, to hear them in their voices?" His voice thickens. Tears threaten. "It's been beyond my wildest imagination." ■

From the #1 *New York Times* bestselling author of the SOOKIE STACKHOUSE novels

# CHARLAINE HARRIS

**Every town has its secrets.**

**Some just have more than others...**

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ACE

# GOONIES!

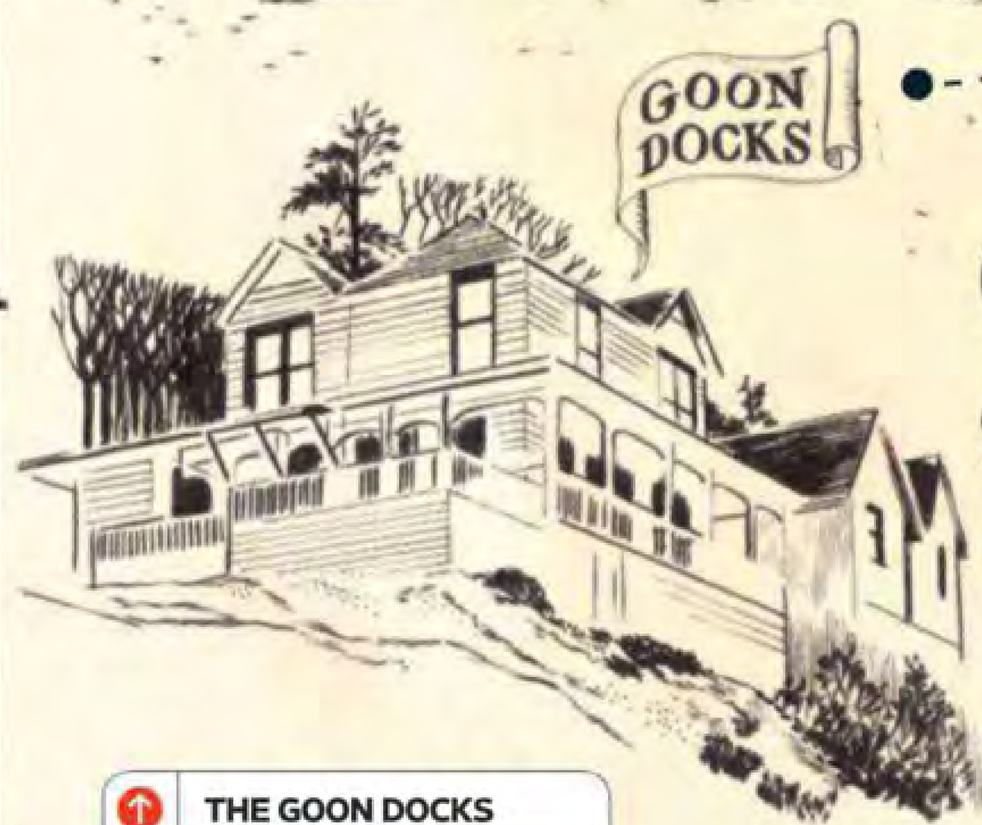
## WE MAP THE SEQUEL

**DO THE TRUFFLE SHUFFLE! RICHARD DONNER, DIRECTOR OF 1985'S *THE GOONIES*, JUST LET SLIP THAT THERE'S A FOLLOW-UP IN THE WORKS, WITH A STORY BY STEVEN SPIELBERG. HOW MIGHT THE SCRIPT PLAY OUT? CONSULT OUR NARRATIVE TREASURE MAP, WHERE X MARKS THE PLOT.**

BY KEITH STASKIEWICZ
ILLUSTRATION BY SEÑOR SALME

### SLOTH & CHUNK'S HOUSE

The kiddies pay a visit to Uncle Sloth and Uncle Chunk, who now live together. In the attic, the gang finds an old baseball cap, a pair of wire-rim glasses, and a newspaper clipping that says Steven Spielberg once filmed in the town.

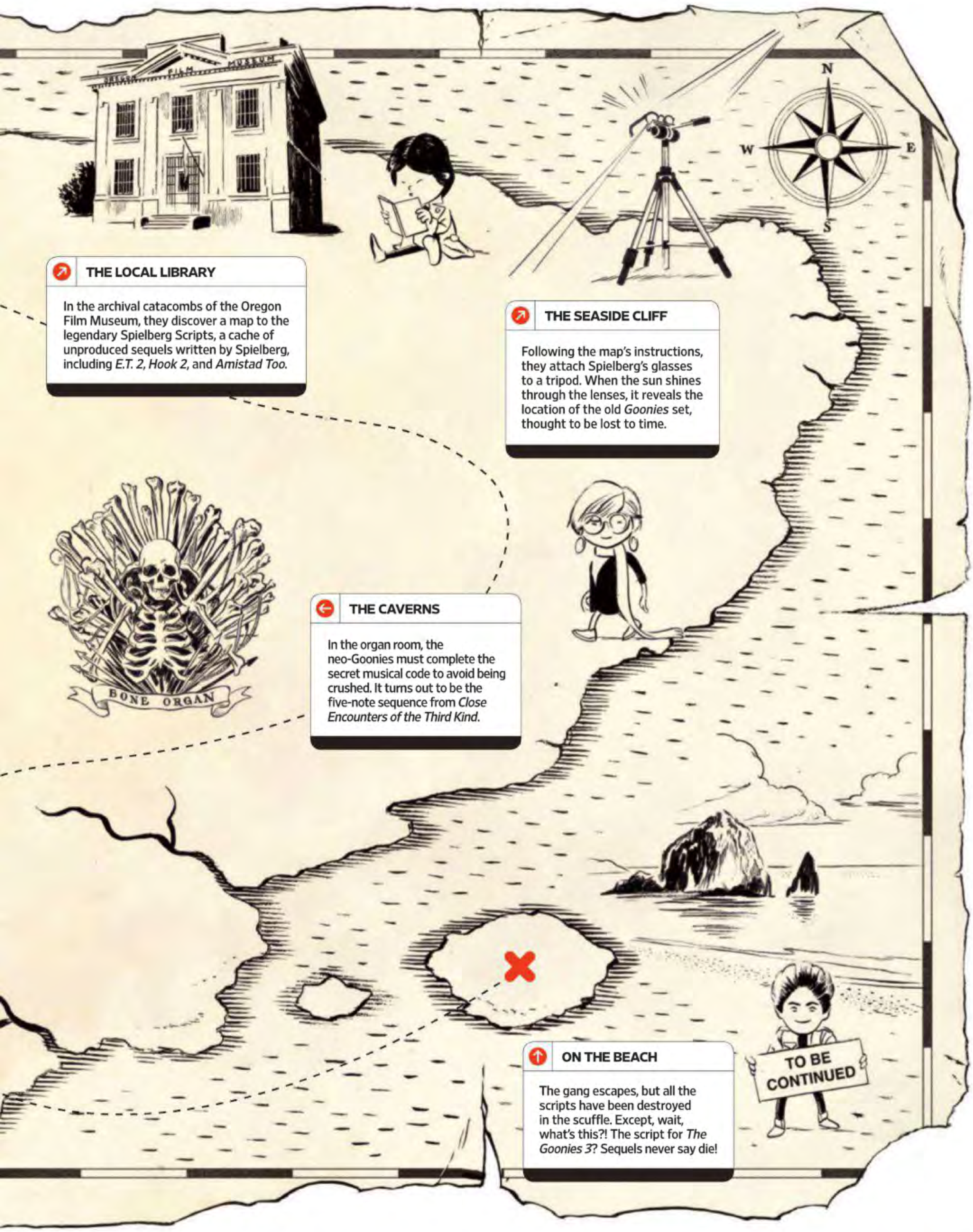


### THE GOON DOCKS

Looking for adventure, a new generation of Goonies—the children of Mikey, Brand, Chunk, Mouth, Andy, Stef, and Data, perhaps played by the likes of Elle Fanning, Kodi Smit-McPhee, and Abigail Breslin—have gathered in the sleepy seaside town of Astoria, Ore.

### THE PIRATE SHIP

While climbing the old pirate-ship set piece, the Goonies find they're not the only ones after the Spielberg treasure. They battle the terrifying Jeffrey Katzenberg and David Geffen, who want to produce the sequel scripts themselves.




**THE LOCAL LIBRARY**

In the archival catacombs of the Oregon Film Museum, they discover a map to the legendary Spielberg Scripts, a cache of unproduced sequels written by Spielberg, including *E.T. 2*, *Hook 2*, and *Amistad Too*.

**THE SEASIDE CLIFF**

Following the map's instructions, they attach Spielberg's glasses to a tripod. When the sun shines through the lenses, it reveals the location of the old *Goonies* set, thought to be lost to time.

**THE CAVERNS**

In the organ room, the neo-Goonies must complete the secret musical code to avoid being crushed. It turns out to be the five-note sequence from *Close Encounters of the Third Kind*.

**ON THE BEACH**

The gang escapes, but all the scripts have been destroyed in the scuffle. Except, wait, what's this?! The script for *The Goonies 3*? Sequels never say die!

**PHOTOGRAPHS BY ERIC RAY DAVIDSON**

Miranda Lambert photographed on April 11, 2014, at the Good Luck Bar in Los Angeles

3 ROUNDS WITH

# MIRANDA LAMBERT

We ply the reigning queen of country music with cocktails—and get her to talk about writing hits, the perils of celebrity marriage, and how she likes her deer steak (chicken-fried).

BY LYNETTE RICE

**ONE OF THE MORE** amusing songs on Miranda Lambert's upcoming fifth album, *Platinum*, is called "Old Sh!t," an ode to her favorite Texas flea market. That, along with her current hit "Automatic," speaks to the simple pleasures that Lambert, 30, is trying to hold on to, especially at a time when her star has never been brighter—or the scrutiny of her life more intense. Forget the old crap; it's all the new crap that comes with being country royalty (and the wife of fellow superstar Blake Shelton) that preoccupies the five-time ACM Female Vocalist of the Year these days. "I'm a singer-songwriter," says Lambert over fruity cocktails at the Good Luck Bar in L.A.'s Los Feliz neighborhood. "I know you care that I lost weight, but it has nothing to do with who I am."

ROUND **1** Lambert sips a Potent Potion, a sweet concoction of spiced rum, bitters, and pineapple juice served in a plastic coconut.

**You were named CMA's Female Vocalist of the Year for the fourth time, and you just won your fifth consecutive trophy in the same category at the ACMs. And yet, once again, it looks like you didn't prepare a speech.**
I never do. I think if you prepare a speech, you look like you thought you were going to win. I just wing it and speak from my heart. It's always just "Really, guys? You voted for me again? This is awesome." It's amazing, but it all comes right down to just sitting down on your porch with your guitar writing a song.

**Let's talk about that. Your fifth album, *Platinum*, drops on June 3. Do you get nervous in the days leading up?**
Oh, I freak out, just because it's what drives my whole life. All of this other stuff is great, but none of it happens if the music isn't there. I really overanalyze everything, this one especially. Every song has something to do with who I am right now in my life.

**Platinum is a hard metal that dirties very easily. Is there a metaphor there?**
[*Looking down at her diamond-and-platinum engagement ring set off by a five-carat eternity band*] I have to clean it a lot, yes, so I just look at the sparkly part.

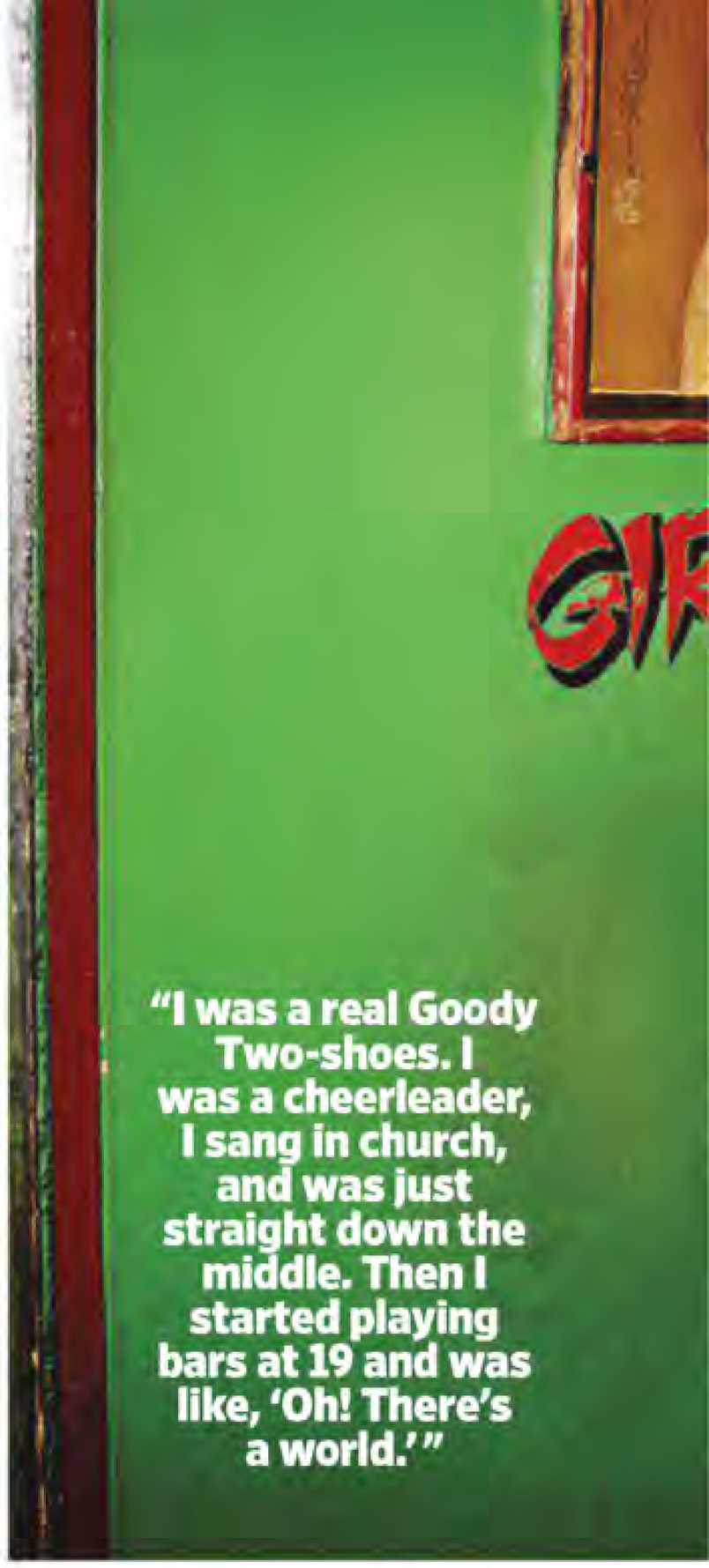
**You reportedly were intimidated to ask Carrie Underwood to collaborate on "Something Bad." Why was that?**
I respect the crap out of her for everything she's been through and the way she came to fame. She's always classy and sings her ass off, so I'm intimidated by her in a good way. I wanted to send an email that sounded smart!

**She really broke out of her comfort zone by doing *The Sound of Music* for NBC. Can you see yourself doing something like that?**
No! I think she did such a great job. We made a family event out of it. I was just so proud of her. You couldn't tell one time that she was a country singer.

**One of your new songs is called "Smokin' and Drinkin'." Do you wish you had partied more in high school?**
I was a real Goody Two-shoes. I was a cheerleader, I sang in church, and was just straight down the middle. Then I started playing bars at 19 and was like, "Oh! There's a world."

**How much did you get paid for those gigs?**
Oh my gosh, nothing. My dad would tip out the bar owner to let me get up and sing. I made these Texas cowboy hats to sell. I would buy them in bulk at Walmart, paint them like the Texas flag, crimp them around the edges, and then sell them for gas money to get home.

**Now "Old Sh!t" is a song based on your annual visit to a flea market in Round Top, Texas. Where do you stash your finds?**
That's why I have a store now [*Ed. note: two, actually, in Tishomingo, Oklahoma, and Lindale, Texas, both called the Pink Pistol*]—it's not even junk anymore. It started out to be an old-s--- store and now it's a boutique with boots and shirts and jewelry and novelties. I have all the [actual] old s--- in storage. It's all half-painted pink and chipping, and I don't know what to do with it.



**"I was a real Goody Two-shoes. I was a cheerleader, I sang in church, and was just straight down the middle. Then I started playing bars at 19 and was like, 'Oh! There's a world.'"**

ROUND **2** Lambert tests the Scholar, a white-rum-and-fresh-mint drink served in a tall Fu Manchu glass.

**Explain how "Priscilla" got its inspiration from Priscilla and Elvis Presley.**
I was hanging out with [songwriter] Natalie Hemby during one of those weeks where whatever trash rag said Blake and I were getting divorced. She was like, "How do you deal with it?" No

matter what level, there's always somebody pulling on you. There's always this pressure. A girl's gotta hold it together. It's risky to put a song like that on your record, but it's real. It's what's happening in my life right now. There's no privacy.

**You got a lot of personal questions on the red carpet at the ACMs last month.**

The reporters were like, "I hate to ask you this, but..." It's like, "Well, then, why are you asking me?" I have a lot going on right now. I have a charity foundation. I have a new shoe line. I have a new album. I have a store. There are six things you could ask me about and they all choose to ask me whether I am going to have a baby and how did I lose the weight? I just don't understand it, but I've come to accept it because it's not going to change. It's a good problem, in a way, because it means I hit a new level. But I don't understand when the new level hit. I didn't know there was, like, a *line*. It just kind of happened. I think being married to another celebrity takes it to a different place. You learn how to deal and you move along, but it still doesn't mean I don't get pissed when people ask me first off, "When are you having babies?" Like, is that any of your business?

**Do you think your career would have progressed in the same way without your 2003 appearance and third-place finish on the reality show *Nashville Star*?**

I could have done it, but it probably would have taken me an extra 7, 10 years to get to where I am now if I didn't have the launching pad. I'm not sure it will be that way forever.

**If your husband wasn't on *The Voice*, would you still watch it?**

I think it's great. It celebrates good singers, and I love the fact that it doesn't matter what you look like.

**Why do you think Blake is so successful as a coach?**

People want him because he's relatable. He's warm and he's funny and feels like home. I would pick him even if he wasn't my husband. He just feels comfortable, like he'll protect you.

**ROUND 3** After deeming the first two cocktails "too sweet," Lambert moves on to her old reliable: beer.

**You've been referred to as a "hot-tempered honey," so I'd like to run through some pop culture newsmakers to see if they managed to get your goat.**

Okay.

**Kanye and Kim on the cover of *Vogue*.**

They're not even on my radar.

**Stephen Colbert and David Letterman, a.k.a. one white male replacing another one on the *Late Show*.**

I didn't even know about it. Clearly I'm out of the loop.

**Juan Pablo Galavis and whether he was the worst Bachelor ever.**

Oh God, *The Bachelor* is, like, the last thing I would ever watch in a trillion years. It's the craziest thing when they ask the girl to marry them after knowing each other for five minutes. You've kissed every other girl on the show!

**Anything having to do with Justin Bieber.**

Bless his little heart. He's so cute and talented. He just seems awesome, but I don't know or care about him at all.

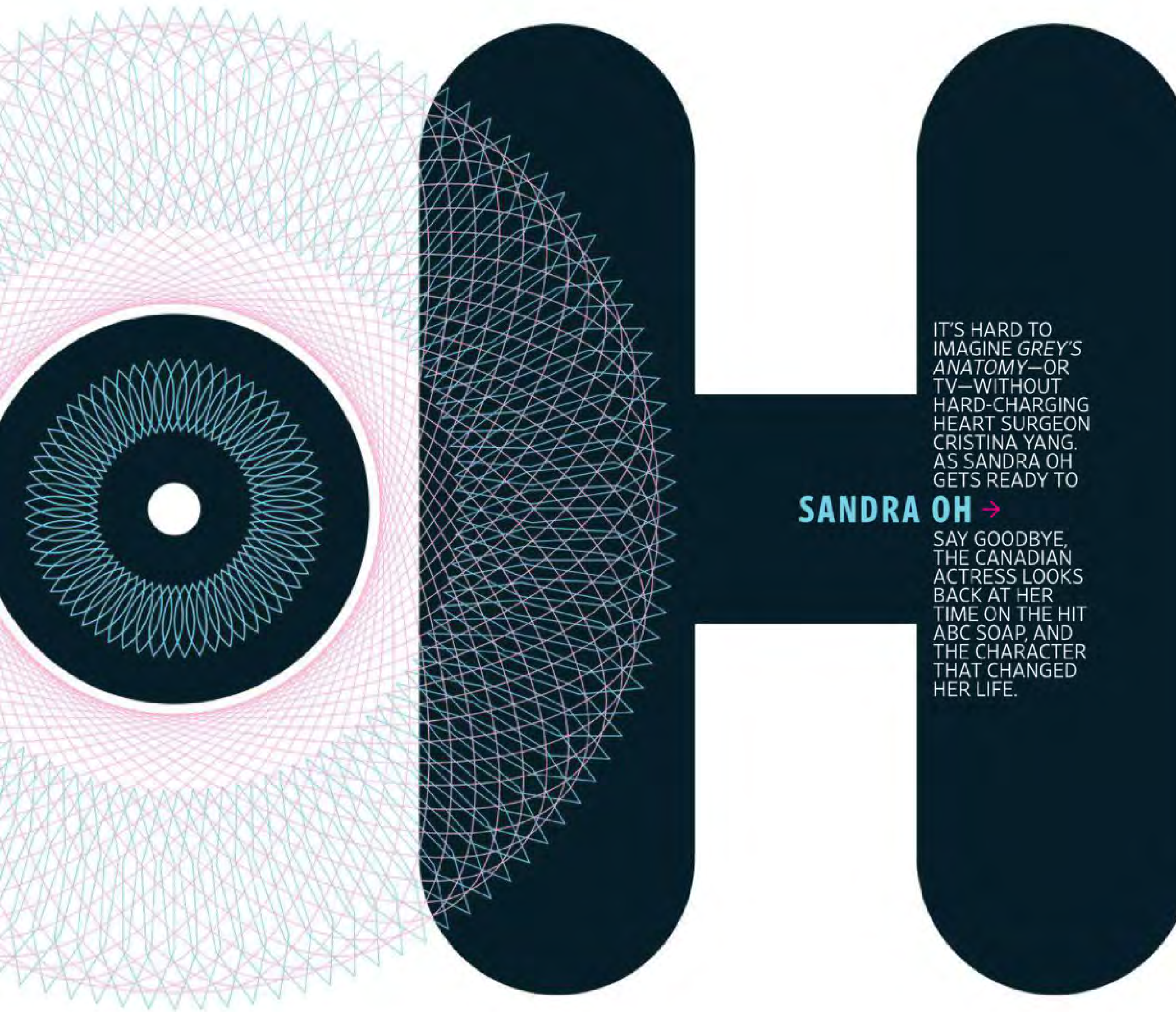
**I've heard you know how to kill a deer with a bow and arrow. Is that true?**

I physically can. It's a compound bow. You just put her on automatic and let her fly. My husband taught me how to shoot it. I can also chicken-fry a deer steak really well.

**Last question: The first time you ever sang on stage was at the True Value Country Showdown in Lindale, Texas, when you were 16. You came in second in your region. What ever happened to the winner?**

The County Line Band. There were six of them and only one of me. They're probably still big...in Cook County. ■

SANDRA OH PHOTOGRAPHED ON MARCH 16, 2014, IN LOS ANGELES



IT'S HARD TO IMAGINE *GREY'S ANATOMY*—OR TV—WITHOUT HARD-CHARGING HEART SURGEON CRISTINA YANG. AS SANDRA OH GETS READY TO

**SANDRA OH →**

SAY GOODBYE, THE CANADIAN ACTRESS LOOKS BACK AT HER TIME ON THE HIT ABC SOAP, AND THE CHARACTER THAT CHANGED HER LIFE.

BY ) **SANDRA GONZALEZ**

PHOTOGRAPH BY ) **EMILY SHUR**

(From left) Oh, Ellen Pompeo, and Katherine Heigl on *Grey's Anatomy* in 2005; Oh and Isaiah Washington in the May 1 episode

**MEREDITH GREY** (ELLEN POMPEO) IS TRYING TO PERSUADE CRISTINA YANG (SANDRA OH) TO GO TO ZURICH. NOT FOREVER—BUT IN THE CRAMPED SPACE OF AN ELEVATOR, A PLACE WHERE THE BEST FRIENDS HAVE SWAPPED SECRETS AND CONFESSED A MULTITUDE OF SINS OVER THE PAST 10 YEARS, MEREDITH TELLS HER HEARTBROKEN SOUL MATE TO SEEK A CHANGE OF SCENERY. WHAT MEREDITH DOESN'T KNOW IS HOW CLOSE SHE IS TO GETTING HER WISH INDEFINITELY.

Back in August, just before the start of *Grey's Anatomy*'s 10th season, Sandra Oh stunned fans by announcing her intention to leave the series that took her from an up-and-coming indie-film star to a five-time Emmy nominee and one of the small screen's most riveting talents. Oh broke the news to *Grey's* creator Shonda Rhimes last spring during their annual check-in. "Shonda goes, 'What do you want to do?' I immediately knew—'I think I'm ready to go,'" says the 42-year-old actress. "But I think I had been slowly processing that decision over the prior year and a half or two years." Rhimes says she had a feeling that Oh was working her way up to goodbye, but admits part of her couldn't imagine crafting an ending for Oh's highly competitive, powerfully independent heart surgeon Cristina Yang that wasn't also a conclusion to *Grey's Anatomy* itself. "I thought that we would get to write for Sandra forever," she says. "Until the hospital closed its doors."

**ON A RECENT APRIL DAY,** one of her last on set, Oh's laugh travels through the halls of Grey Sloan Memorial as she warns an assistant director that she'll be taunting him via text even after she leaves the show. On some sets, the crew treads lightly around the stars, but on this one, Oh seems to have strong bonds with the production team—many of whom have worked on the show since its debut in 2005. Between takes, she chats with the makeup artist and then perches herself on the wooden footrest of an empty director's chair to ask a crew member about the book he's reading. It's clear she's at home here. Although she is sure about her decision to leave, the hard part of letting go began a few days ago when she was shown a one-hour sizzle reel of Cristina Yang's best moments as prep for an interview for an upcoming DVD feature. "Things shifted emotionally after that day," she says of watching the highlights, including Cristina's failed wedding day and the death of her most recent mentor, played by William Daniels. "Honestly, I've watched maybe a handful of episodes. That's because I'm kinda actory—I find [watching myself] really challenging."

The last time Oh bid adieu to such a long-running character was in 2002, after seven years of playing the upbeat personal assistant Rita Wu on HBO's *Arli$$*. She chose to take a break from television, and in the year that followed she landed parts in multiple films, including *Under the Tuscan Sun* and *Sideways*. Even so, Oh realized she'd only worked, at most, one month out of the year. "That's not enough for me," she says with a laugh. She decided to take part in TV's pilot season for the first time—primarily to hone her audition skills. "I thought, 'I'm not going to get a job. I don't want a job,'" she remembers. "I feel like all actors should do a pilot season just to practice. No stress."

The TV gods must have had a plan, though, because one of those pilots on Oh's practice run happened to be a medical drama from a first-time showrunner named Shonda Rhimes. In her first audition for Rhimes—who at that point had a

(PREVIOUS SPREAD) STYLING: LAWREN SAMPLE/MARGARET MALDANADO; HAIR: CHRISTINE SYMONDS/THE WALL GROUP; MAKEUP: GEORGE EISDELL/THE WALL GROUP; MANICURE: ELISA WISHAN/REX; SET DESIGN: ANDY BYERS; PRODUCER: DAVE RADIN; DRESS: NOON BY NOOR; SHOES: JENNY KIM; JEWELRY: LOREN STEWART

handful of films, including the Britney Spears vehicle *Crossroads*, under her belt—Oh was in the running to play resident in command Miranda Bailey. (The role eventually went to Chandra Wilson.) And though she had what Rhimes recalls as a "spectacular" audition for Dr. Bailey, it was driven, prickly Cristina who Oh connected with instantly. "At that time I was interested in playing the antagonist," Oh says. "In the pilot, she was the antagonist and also not in a position of authority." Rhimes, who initially based Cristina on a version of her younger self, says Dr. Yang grew into a new character once Oh inhabited her scrubs. "I recognized Cristina in an entirely different way than I had before Sandra played her," says the showrunner. "Now there's a sense of power and confidence that Cristina carries in what she does that I feel a kinship with."

In the character's strength, Oh has found some of her own. "As much of my life as I feel like I've given to this character, she has saved me and helped me grow into the artist that I am," she says, her voice breaking and tears welling up in her eyes. (Though she declines to talk about specifics—other than to say she was going through "personal things" around the time of her *Grey's* audition—Oh separated from filmmaker Alexander Payne in 2005.)

"I THOUGHT THAT WE WOULD GET TO WRITE FOR SANDRA FOREVER. UNTIL THE HOSPITAL CLOSED ITS DOORS."

**SHONDA RHIMES ON CRISTINA YANG**

She'll take that creative growth with her into her next act: a return to the stage. A graduate of Canada's National Theatre School, Oh is set to star in Chicago's Victory Gardens Theater production of *Death and the Maiden* in June. Beyond that, she doesn't have anything firm planned. "I feel instinctively to hibernate for a bit and kinda be still," she explains. "I love going to work. To be silent for a while is the biggest challenge. I'm going to try to do that."

**THE MAY 1 EPISODE** of *Grey's* revealed to viewers exactly how and why Cristina will be leaving Grey Sloan Memorial: Still reeling from her loss of the prestigious Harper Avery award, Cristina ran into her former flame/runaway fiancé Preston Burke (Isaiah Washington), who made her an offer she couldn't refuse. While the May 15 season finale will contain surprises—not to mention the departure of doctors Shane Ross (Gaius Charles) and Leah Murphy (Tessa Ferrer)—Rhimes says she was never tempted to use Cristina's exit in the finale as an opportunity to pull off one of the show's signature major deaths. "When you have a character as beloved as Cristina, I don't think it serves anyone well to have that character suddenly disappear and have it be a shock," she says. "I want it to feel like the culmination of her journey for us. I want you to know she's out there and she's okay, and also, honestly, I didn't think that kind of loss is a loss that Meredith could withstand." As it is, Oh's on-set confidante Wilson says she's dreading the day she won't see Oh's actor number—3—on the call sheets. "We never give those numbers out again when one of our cast members leaves," she says. "It's like hanging up the basketball jersey."

For now, at least. Rhimes has no intention of saying goodbye to her star for good: "When she's ready to come back to television, if she does not come to me first, I might have to hurt her." Hearing this, Oh lets out the kind of belly laugh that we rarely hear from the usually composed Cristina Yang. Then she makes a threat of her own: "If she didn't ask me to come back for the series finale, I would hurt *her*." ■

(THIS SPREAD) OH WITH POMPEO AND HEIGL: CRAIG SJODIN/ABC; WITH WASHINGTON: RON TOM/ABC; WITH RHIMES: ALBERTO E. RODRIGUEZ/GETTY IMAGES

Andrew Garfield

# The Amazing Spider-Man 2

**STARRING** *Andrew Garfield, Emma Stone, Jamie Foxx, Dane DeHaan*
**DIRECTED BY** *Marc Webb* **PG-13, 2 HRS., 22 MINS.**
By Chris Nashawaty

NIKO TAVERNISE

THE SECOND chapter is always the most crucial one to nail in any blockbuster franchise. After all, the first tends to be so loaded down with obligatory backstory—or, in the case of superhero movies, origin mythology—that there's hardly any room to hint at the bigger picture, where the whole thing is headed. Part 2 is like a pivotal second date, where a director can stretch out and show his or her intentions. Sometimes this means revealing deeper, darker layers (*The Empire Strikes Back*); sometimes it exposes the muddled confusion at the heart of the endeavor (*The Matrix Reloaded*).

In other words, there's a lot riding on *The Amazing Spider-Man 2*, not just commercially (although there is that) but also as a signpost of what lies ahead. Thankfully, director Marc Webb's dizzy, slickly enjoyable sequel gets a ton right. It's a Marvel spectacle that manages to deftly balance razzle-dazzle, feel-it-in-your-gut slingshot moments of flight *and* believable human relationships. There's psychological weight to go with all of the gravity-defying, webslinging weightlessness.

After kicking off with an action-packed flashback that shows Peter Parker's late father (Campbell Scott) and mother (Embeth Davidtz) on the run from Oscorp heavies and meeting their fate, Webb picks up where he left off at the end of his hit-and-miss 2012 opener. Peter (Andrew Garfield) and Gwen Stacy (Emma Stone) are a couple as adorable as a box of kittens, Uncle Ben (Martin Sheen) is dead, and Peter is moonlighting as a jokey, quippy crime fighter in red-and-blue arachnid spandex (some might say a bit *too* jokey and quippy). Following a face-off against a Russian thug who'll later be known as Rhino (Paul Giamatti), Peter grapples with a promise he made to Gwen's dad (Denis Leary) to protect her by leaving her alone. Of course, we know the chemistry between these two won't let any breakup stick, so they spend a lot of time in a flirty, will-they-or-won't-they dance straight out of a *Cheers* episode. Meanwhile, Spidey saves nerdy, mentally unhinged Oscorp engineer Max Dillon (Jamie Foxx) from going *splat* under a taxi, and Max becomes obsessed with him. In the Marvel universe, this is what passes as "foreshadowing."

Jamie Foxx

Soon enough, after a freak accident where Max falls into a tank of electric eels at Oscorp, he transforms into a cool, glowing blue villain named Electro, who's like a high-voltage cross between *The King of Comedy*'s stalker Rupert Pupkin and Doctor Manhattan from *Watchmen*. He's a powerless man who now has more power than he knows what to do with. Because one or two baddies aren't enough, there's also Peter's boyhood friend Harry Osborn (Dane DeHaan). The illness Harry inherited from his father (Chris Cooper) spurs him to inject himself with spider serum and become the Green Goblin, which sets the table for a third-act battle-royal climax. And this is where the overstuffed, sequel-setting film goes a bit pear-shaped. While it's always a blast seeing comic-book heroes and bad guys square off in an F/X smackdown, *Spidey 2* doesn't know when to end. The busy finale—or rather, *finales*—keeps coming until you want to blow a whistle and call it a draw just to make it stop. It's a minor beef for an otherwise really fun movie, but hopefully Webb & Co. will learn that less is often more before swinging into action on *Spidey 3*. **B**

**Peter Parker and Gwen Stacy spend a lot of time in a flirty, will-they-or-won't-they dance straight out of a *Cheers* episode.**

Emma Stone

## Critical Mass

A sampling of critics from across the country grade 10 current releases.

| | TY BURR *The Boston Globe* | KAREN DURBIN *Elle* | LISA KENNEDY *The Denver Post* | MICK LASALLE *San Francisco Chronicle* | WESLEY MORRIS *Grantland.com* | CLAUDIA PUIG *USA Today* | RENE RODRIGUEZ *The Miami Herald* | JOSHUA ROTHKOPF *Time Out New York* | BETSY SHARKEY *Los Angeles Times* | ALYNDA WHEAT *People* | ENTERTAINMENT WEEKLY | EW READERS | CRITICS' AVERAGE |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| CAPTAIN AMERICA: THE... | B | — | — | C | C+ | B | B- | A- | B- | B+ | B+ | B+ | B |
| DIVERGENT | C+ | B- | B | C+ | C- | C+ | C | B- | B- | B | B+ | B+ | B- |
| DOM HEMINGWAY | B+ | B | C+ | — | C | C- | B | — | C- | B- | A | B | B- |
| THE GRAND BUDAPEST... | A- | A+ | B+ | B+ | B- | B+ | B+ | A | A | A- | A- | B+ | A- |
| HEAVEN IS FOR REAL | B- | — | B+ | — | — | C | — | — | C | C+ | C | B | C+ |
| LOCKE | A- | A | — | B | C | A | — | — | B+ | A- | A | B+ | B+ |
| ONLY LOVERS LEFT ALIVE | A- | — | A- | D | C | B | A- | A- | B+ | B | B | C+ | B |
| THE OTHER WOMAN | D+ | — | D | B | D- | C- | — | — | D+ | C- | B- | C+ | C- |
| † RIO 2 | — | — | — | — | B- | C+ | — | — | B- | C- | C+ | B | C+ |
| TRANSCENDENCE | C+ | — | — | C | C | C | D- | D+ | D | C- | C | C+ | C- |

EW READER GRADES come from the Front Row, EW's online reader panel. If you'd like to join, go to frontrowpanel.com/join.

STONE: NIKO TAVERNISE; *RIO 2*: BLUE SKY STUDIOS

Gugu Mbatha-Raw and Sarah Gadon

## Belle

**STARRING** *Gugu Mbatha-Raw, Tom Wilkinson, Emily Watson, Sam Reid*

**DIRECTED BY** *Amma Asante* **PG, 1 HR., 45 MINS.**

By Chris Nashawaty

Amma Asante's *Belle* is like a Jane Austen novel spiked with an extra shot of social conscience. It's based on the true story of a mixed-race 18th-century woman named Dido Elizabeth Belle who was raised in upper-crust British society but never able to fully enter it. Beautifully played by Gugu Mbatha-Raw, Dido is the illegitimate daughter of a slave woman and a Royal Navy admiral who leaves her in the care of her aristocratic great-uncle (Tom Wilkinson) and his wife (Emily Watson). They raise her as an equal—or as much of one as the era permits. While she's doted on by her family, Dido's not allowed to dine with company, who regard her as scandalously exotic. Or, as Miranda Richardson's catty Lady Ashford remarks, "I had no idea she'd be so...*black*."

As Dido and her impetuous cousin Elizabeth (Sarah Gadon) blossom into young women, they're put on the marriage market. And the message is clear: Women during this time were, like slaves, property to be auctioned off, making Dido doubly powerless. The added irony is that although she has a sizable inheritance, she's considered less marriageable than her penniless white cousin. Who will love her? She meets a commoner—a dreamy vicar's son (Sam Reid)—who's so fired up about slavery and Dido herself that he always seems on the verge of tears, or perhaps auditioning for the role of Mr. Darcy. Like *Downton Abbey* but with corsets, culottes, and tricorn hats, *Belle* subtly skewers the absurd rules and hypocrisies of class. But the real takeaway is Mbatha-Raw. She makes a case for why she ought to be a star. **B+**

VISIONARY POP

# The Wild World of Takashi Murakami

He's made couture handbags and collaborated with Kanye. His pieces command price tags in the millions. Now the Japanese multimedia artist known for his candy-colored creations has directed his first film, *Jellyfish Eyes*, a live-action/CG-animation hybrid that will play in select museums nationwide beginning this month. We spoke with Murakami, 52, about his jump to the silver screen and five other key moments in his career. —NINA TERRERO

Takuto Sueoka in *Jellyfish Eyes*

### THE ARTIST MAKES A MOVIE 2014

In *Jellyfish Eyes*, Murakami's feature directorial debut, a sad boy (Takuto Sueoka) finds companionship with an extraterrestrial in a coming-of-age tale set in the aftermath of a disaster that recalls the 2011 Fukushima nuclear meltdown. The film, the first in a planned trilogy, fuses Japanese popular culture with Western influences such as *E.T.*—Murakami's favorite film—to create a world in which cuddly creatures like the titular alien battle for freedom against evil scientists. For Murakami, the movie was a chance to further explore his philosophy of the "superflat" (i.e., the marriage of "high" and "low" art). His fans will quickly recognize the movie's name: Variations on that character recur throughout Murakami's art. "The movie itself is seen through children's eyes, looking out into this unreasonable world as they try to make sense of it," he says. "Jellyfish don't actually have eyes, so that nonsense is an embodiment of the film itself."



MURAKAMI: GUILLAUME ZICCARELLI; *JELLYFISH EYES*: TAKA KOIKE; VERSAILLES EXHIBIT: PATRICK AVENTURIER/GETTY IMAGES; BALLOONS: TINA FINEBERG/AP IMAGES; *KAIKAI & KIKI*: BENOIT TESSIER/REUTERS; BAG: COURTESY LOUIS VUITTON; MURAKAMI ART: COURTESY BLUM & POE/© 2006 TAKASHI MURAKAMI/KAIKAI KIKI CO.

*Flower Matango* on display at Versailles

## TRADING RACY FOR MACY 2010

Murakami's work is often sexually risqué, but the artist says his participation in the very G-rated Macy's Thanksgiving Day Parade was one of his "most important experiences" to date. His Kaikai and Kiki character balloons, he says, "provided pleasure for little children to see and enjoy."

## VERSAILLES, C'EST MOI 2010

Murakami is the only contemporary Japanese artist to exhibit at the Palace of Versailles. A radical juxtaposition of Western traditionalism and modern Japan, the show filled 15 of Versailles' lavish rooms with Murakami's whimsical work, including the psychedelic, smiley-faced sculpture *Flower Matango*, which sat in the gilded Hall of Mirrors. "This chaotic mixture represents what Japan is like now," he says of the exhibit.

## KANYE COMES CALLING 2007

Kanye West tapped Murakami to create the cover for *Graduation* (and later, an animated video for "Good Morning"). The artist gave West more than 15 options, and then...the musician took nearly two years to decide on the final images. "Kanye tends to take a really long time mulling over things," Murakami says.

## POP! GOES LOUIS VUITTON 2002

Murakami says he'd never even heard of Louis Vuitton when the couture house asked him to infuse a series of handbags and luggage with his playful sensibility. "I thought fashion was superficial, something frivolous," he says. "But through this collaboration, I learned about fashion in a technical way and lost that weird bias." The Murakami LV sacs instantly became favorites among starlets and fashionistas; they still fetch as much as $1,800 on eBay.

## AN IMPISH ICON IS BORN 1993

One of his best-known pieces is Mr. DOB, a character that he has revisited so many times, it's become a self-portrait of sorts. The title is a play on the Japanese expression "dobojite," or "why?"

David Belle and Paul Walker in *Brick Mansions*

# Also Playing

NEW RELEASE

## Beneath the Harvest Sky

**NOT RATED, 1 HR., 56 MINS.**

Two close friends (Emory Cohen and Callan McAuliffe) in northern Maine are trying to reach escape velocity from their no-horse town when one gets involved in smuggling prescription pills over the Canadian border. The film's first half feels almost as directionless as its characters, but the detailed specificity of the milieu and story proves engrossing. *(Also available on iTunes and VOD)* **B** *—Keith Staskiewicz*

## Brick Mansions

**PG-13, 1 HR., 29 MINS.**

In the walled-off housing projects of a near-future Detroit, a narcotics cop (Paul Walker) and a vigilante (David Belle) team up to infiltrate a ring led by a sinister drug lord (RZA). A remake of the 2004 French thriller *Banlieue 13* (co-written by Luc Besson), *Mansions* is a halfway house for lame action clichés made watchable (barely) by fleet-footed stunt-work and the bitter-sweetness of seeing Walker in one of his final screen roles. **C–** *—Adam Markovitz*

NEW RELEASE

## For a Woman

**NOT RATED, 1 HR., 50 MINS.**

In 1990s France, a Jewish filmmaker (Sylvie Testud) researches her family's post-WWII history as fodder for her next project. What she discovers—her father had a mysterious brother and her mother was caught between them—unravels ploddingly in flashbacks. The acting is largely irreproachable, but the direction is leaden, and the movie just can't overcome its clunky framing device and nagging air of inauthenticity. It's a big step down for writer-director Diane Kurys, who explored similar semi-autobiographical terrain much more compellingly in 1984's *Entre Nous*. **C+** *—Missy Schwartz*

## For No Good Reason

**NOT RATED, 1 HR., 29 MINS.**

Ralph Steadman, the manic pen-and-ink Mutt to Hunter S. Thompson's gonzo-journalist Jeff, is the focus of this meandering doc spearheaded by friend and fan Johnny Depp. The British illustrator's process of creating his surreally deranged, truth-to-power cartoons is fascinating, but the rest of the film lacks the same mad spark. **B** *—Chris Nashawaty*

NEW RELEASE

## Ida

**PG-13, 1 HR., 20 MINS.**

Lit in a saintly black-and-white glow, Pawel Pawlikowski's austere Polish import tells the Soviet-era story of a young woman (Agata Trzebuchowska) raised by nuns who learns that she's Jewish and that her parents were killed by the man who hid them during the war. With her brassy, determined aunt, Ida sets off to find answers and discovers life beyond the convent walls in this leisurely but satisfying journey. **B** *—Chris Nashawaty*

## Locke

**R, 1 HR., 25 MINS.**

Tom Hardy gives a bravura performance as a lone man driving into the night desperately trying to do the right thing and hold on to his integrity. **A** *—Chris Nashawaty*

WORST MOVIE OF THE WEEK

## Just Say No: Bad Johnson

Long story short: Well-endowed cheater Rich (Cam Gigandet) prays for his junk to stop wrecking his relationships and then wakes up to find his tool is no longer in the shed, so to speak. (Remember *Big*? It's like that—except instead of growing a foot, he loses a few key inches.) Even worse, Rich's detached organ has morphed into an actual dude (Nick Thune) who is, naturally, a bit of a prick. (Or as Rich puts it, "My d--- is an a--hole!") The jokes are flaccid, the acting is stiff, and the whole idea is such a boner, you have to wonder if the writer was missing another critical organ when he came up with it. **D–** *—Adam Markovitz*

*Bad Johnson's* Cam Gigandet

BRICK MANSIONS: PHILIPPE BOSSE

NEW RELEASE

## Now: In the Wings on the World Stage

**NOT RATED, 1 HR., 33 MINS.**

In 2011, Kevin Spacey reteamed with *American Beauty* director Sam Mendes for a world tour of *Richard III* that played 198 shows around the globe. The doc about that experience flirts with actorly indulgence: In one eye-roller of a scene, Spacey expounds on his love of theater, stogie in hand, on a yacht opulent enough for Jordan Belfort. Still, the film is an engaging look at the gypsy life of road performers—and catnip to Shakespeare and theater buffs. *(Also available on VOD)* **B+** *—Jason Clark*

## The Other Woman

**PG-13, 1 HR., 50 MINS.**

When Leslie Mann ("the wife"), Cameron Diaz ("the lawyer"), and Kate Upton ("the boobs") find out they've all been played by the same serial philanderer (*Game of Thrones'* Nikolaj Coster-Waldau, appropriately oily), they hate each other for approximately five minutes, then join forces to defeat him. The result is a broad-strokes sisterhood comedy with intermittent moments of genuine, depraved hilarity; it's like *Bridesmaids* drawn in crayon. **B–** *—Leah Greenblatt*

NEW RELEASE

## The Protector 2

**R, 1 HR., 44 MINS.**

Thai martial-arts maestro Tony Jaa's newest film overloads on terrible F/X that rob the film of the actor's usual brute-force balleticism. Also, RZA plays the bad guy—and someone needs to tell the Wu-Tang master that he can't act (or fight). *The Protector 2* does have a loony charm (actual line of dialogue: "You lost your elephant *again*?"), and Jija Yanin Wismitanan has a scene-stealing turn as a lady warrior seeking—wait for it—*vengeance. (Also available on iTunes and VOD)* **B–** *—Darren Franich*

## The Quiet Ones

**PG-13, 1 HR., 38 MINS.**

The latest retro chiller from Hammer Films doesn't quite measure up to the horror classics in its vault. Jared Harris, who's much better than the movie itself, plays a creepily ambitious Oxford scientist trying to cure a possessed young woman (Olivia Cooke). Aside from some cheap shocks, there's nothing you haven't already seen in better films like *The Conjuring.* **B–** *—Chris Nashawaty*

**MORE ON EW.COM** The comedy *Walk of Shame* (in theaters May 2) did not screen for critics, but you can find our review on EW.com

# The Chart

BOX OFFICE

## 1 The Other Woman

The revenge-themed rom-com left the other guys in the dust, opening to $24.8 million—the biggest debut for a female-fronted comedy since star Cameron Diaz's 2011 hit *Bad Teacher* ($31.6 million).

THE TOP 10

| | | WEEKEND GROSS[1] | NUMBER OF SITES[2] | WEEKEND PER-SITE AVERAGE | PERCENTAGE CHANGE | WEEKS IN RELEASE | GROSS TO DATE |
|---|---|---|---|---|---|---|---|
| 1 | **THE OTHER WOMAN** | $24.8 | 3,205 | $7,726 | — | 1 | $24.8 |
| 2 | **CAPTAIN AMERICA: THE WINTER...** We don't know who'd win in a fistfight, but Captain America just beat Thor in theaters. With a cumulative gross of $225.1 million, *The Winter Soldier* surpassed 2013's *Thor: The Dark World* ($206.4 million), making Cap the mightiest Avenger at the box office behind Iron Man. | $16.2 | 3,620 | $4,480 | –37 | 4 | $225.1 |
| 3 | **HEAVEN IS FOR REAL** | $14.4 | 2,705 | $5,305 | –36 | 2 | $52.5 |
| 4 | **RIO 2** | $13.9 | 3,703 | $3,748 | –37 | 3 | $96.4 |
| 5 | **BRICK MANSIONS** The last movie that Paul Walker completed before his death in 2013, this stunt-heavy action pic will need to fight to recoup its reported $28 million budget in theaters. | $9.5 | 2,647 | $3,595 | — | 1 | $9.5 |
| 6 | **TRANSCENDENCE** | $4.2 | 3,455 | $1,223 | –61 | 2 | $18.6 |
| 7 | **THE QUIET ONES** | $3.9 | 2,027 | $1,914 | — | 1 | $3.9 |
| 8 | **BEARS** | $3.7 | 1,720 | $2,171 | –22 | 2 | $11.3 |
| 9 | **DIVERGENT** | $3.7 | 2,066 | $1,771 | –35 | 6 | $139.5 |
| 10 | **A HAUNTED HOUSE 2** | $3.2 | 2,310 | $1,386 | –64 | 2 | $14.2 |

SOURCE: Rentrak Corporation, weekend of April 25–27, 2014 [1]Weekend-gross and gross-to-date figures in millions [2]Includes some multiscreen theaters and prints shipped as well as individual screens

# IF A FILM FALLS IN A FOREST...

Wait, there's a movie with Cameron Diaz and Colin Firth, with a script by the Coen brothers, and...it was released in just 10 theaters on April 25? Yep, that's what happened with the art-caper farce *Gambit*. Blame weak overseas box office and poor early reviews for sidetracking the comedy, which has been on the shelf since 2012. But all isn't lost. CBS Films is also releasing *Gambit* on VOD. "It's a good alternative to blowing something out [via a big theatrical release] and hoping you skate by," says studio spokesman Grey Munford. And there may be a happy ending: In its first week, the film hit No. 5 on the iTunes comedy list. *—Anthony Breznican*

Cameron Diaz and Colin Firth

THE OTHER WOMAN: BARRY WETCHER; GAMBIT: ALEX BAILEY

# DVD&Streaming

What movies to own, rent, and stream this week

## Still *Blazing* After 40 Years

In 1974, **Mel Brooks**' *Blazing Saddles* redefined comedy forever. As the film celebrates four decades of funny, we spoke with its creator. **BY JEFF LABRECQUE**

(Clockwise from top) Cleavon Little, Harvey Korman, and Mel Brooks in *Blazing Saddles*

***Blazing Saddles* has been honored by the Library of Congress, and President Obama has waxed nostalgic about seeing it as a child. I'm guessing you didn't envision such accolades when you made it.**

I envisioned a race riot. I thought everybody would come after me and kill me for what I said about the Chinese, and the blacks, and the Jews. I thought if this was shown in Waco, Texas, the whites would storm the screen and cut it to ribbons. But Texas liked it as much as New York.

**The film epitomized what became known as a "Mel Brooks Movie," an irreverent romp that broke all the rules. What led you to this type of wacky satire?**

I just wanted to exorcise both my angels and demons. I said to all the writers, "Look, fellas, don't worry, this movie will never get released. Never. [Warner Bros.] will see it and they'll say, 'Let's bury it.' So let's go nuts. Let's write things that we never would dare write." And we did. There's a few guys doing that now—Tarantino's doing that.

**Richard Pryor helped write the script, and you wanted him to play the sheriff, Bart. What did he bring to the film?**

He gave me some really beautiful 126th Street, St. Nicholas Ave. [Harlem] lines. I quit for three days because Warner Bros. wouldn't [let me cast] Richard as Black Bart. Richard came over and said, "If I was the black sheriff, I could pass for Cuban because I'm coffee-colored. Now, this guy Cleavon Little: He's classy, he has poise, and he's really charming. But he's black as coal. He will scare the s--- out of them." I said, "Okay, I'm coming back."

**In comedy, the rule of three often applies, but you blew past that in the bean-fueled campfire scene. How did you decide how many farts were the correct number of farts?**

That's a very good question. I had a rough cut, and maybe I had 16 farts. Things didn't get exciting until the fourth or fifth one, and the laughter began to diminish around the 12th fart, so I said, "Okay, cut it off at 12." I did it kind of systematically. I do a lot of homework.

**Pound for pound, minute for minute, there are probably more laughs in *Saddles* than in any other movie ever made.**

I think the AFI number one all-time comedy is *Some Like It Hot*, which I like. I thought it was really terrific. But it's certainly not half as funny as *Blazing Saddles*. I mean, it can't compare. When you limit your lists to comedies, *Blazing Saddles* should be first, second, third, and fourth. And then maybe *Young Frankenstein* should be fifth. That's the way it should roll.

**MORE ON EW.COM** For our full interview with Mel Brooks, head to EW.com

BLAZING SADDLES: EVERETT COLLECTION; BROOKS: MARK DAVIS/WIREIMAGE.COM

# Billy Wilder's *Hole* in One

His sharp 1951 satire *Ace in the Hole* reemerges via a terrific Criterion Blu-ray edition. **BY KEITH STASKIEWICZ**

As one of Hollywood's most successful émigrés, Billy Wilder always possessed an outsider's eye on American culture, one that tempered its enthusiasm with a healthy dollop of wariness. After excoriating Hollywood in the cyanide-laced, tar-black *Sunset Boulevard*, Wilder made another grim commentary on ego and entertainment that was every bit as bitterly brilliant, if not as well-known. **Ace in the Hole** (1951, 1 hr., 51 mins., Not Rated), now on Criterion Blu-ray, stars Kirk Douglas as disgraced newspaperman Chuck Tatum, a seedily self-serving reporter who hopes to use the ongoing saga of a man trapped in a collapsed tunnel as his ticket back into the big leagues. Caring far more about the "interest" than the "human" in his story, Tatum purposely extends his subject's imprisonment for his own agenda, turning the entire rescue operation into a media feeding frenzy with him up front waving the baton. Made 36 years before Baby Jessica fell into a well of sympathy, the film nails journalistic sensationalism to the backboard

Kirk Douglas in *Ace in the Hole*

with acidic satire that holds up even better a half century later as CNN breaks its 700th nonstory about the missing Malaysian airliner. Douglas is explosive as Tatum, all bombastic monologuing and tetanal jaw clench, and the dialogue has a crocodile's bite that still snaps after all these years.

The **EXTRAS** are solid, if not A1, above-the-fold material; they feature a documentary on Wilder and an afterword by Spike Lee. Like Elia Kazan's *A Face in the Crowd*, *Ace in the Hole* poked serious fun at cultural phenomena far ahead of its time, examining the meaning of the sarcastic advice once offered by another career newspaperman: "Never let the truth get in the way of a good story." **A**

## ALSO AVAILABLE

**THE WOMEN** (1939, Not Rated) **Norma Shearer, Joan Crawford, Rosalind Russell** Men are much discussed but never seen in George Cukor's sparkling classic featuring a tremendous all-female cast. Blu-ray debut. **A-**

**VERONICA MARS** (2014, PG-13) **Kristen Bell, Enrico Colantoni, Krysten Ritter** TV's critically beloved, ratings-deprived teen sleuth is all grown up in this Kickstarter-funded epilogue. **B**

**LABOR DAY** (2013, PG-13) **Josh Brolin, Kate Winslet, Clark Gregg** Jason Reitman strives for Douglas Sirk in a melodrama about a convict making pies (and "making pies") with a single mother. **C**

**DEVIL'S DUE** (2014, R) **Zach Gilford, Allison Miller** The found-footage flick about a demonic pregnancy manages to replicate the feeling of morning sickness. **D+**

**WEEKEND AT BERNIE'S** (1989, PG-13) **Andrew McCarthy, Jonathan Silverman** Everyone's favorite corpse-desecration comedy is now on Blu-ray! **D-**

## COMING SOON

**HER** (2013, R) **Joaquin Phoenix, Amy Adams, Scarlett Johansson** Spike Jonze's near-future tone piece about a technophile's love affair with his OS. **B 5/13**

**THAT AWKWARD MOMENT** (2014, R) **Zac Efron, Michael B. Jordan** A bit like *Sex and the City*, but for guys. **C+ 5/13**

Most grades are from EW's reviews of the original theatrical release

# RETURN TO OZ SCARRED US FOR LIFE

***Legends of Oz: Dorothy's Return* hits theaters on May 9 and seems perfectly suitable for children. We can't say the same for 1985's *Return to Oz*, a *Wizard of Oz* sequel so terrifyingly bonkers we're still traumatized. Here's why.** —KEITH STASKIEWICZ

### 1. Dorothy Gets Shocked

Meet Dorothy: She has inexplicably aged in reverse and is played by 9-year-old Fairuza Balk as more Wednesday Addams than Judy Garland. When she's diagnosed as having gone psychologically over the rainbow, she returns to the Emerald City to escape *electroshock therapy*. That's a whole lot darker than sepia.

### 2. There's a Kinky King

Among the film's not-for-kids antagonists is the villainous Nome King (Nicol Williamson), a monarch made of rocks who commands a Claymation army and can turn people into ornaments. And he does all this while rocking Dorothy's ruby slippers.

### 3. Beware the Wheelers!

Think flying monkeys are bad? Wait till you get a load of the Wheelers. The monstrous minions laugh maniacally, wear copious eye shadow, and have wheels instead of hands and feet. They look like some inhuman cross between Adam and the Ants and a stack of old shopping carts. *Shudder*.

Fairuza Balk in *Return to Oz*

### 4. Everyone's Lost Their Heads

The Oz that Dorothy returns to is in ruins, and, more disturbingly, so are its denizens. Nearly everyone she meets has been turned into a silent statue. To make things even creepier, a great many of them are missing everything from the neck up. I miss the Lollipop Guild.

### 5. Yet the Heads Live On

The record for the longest time spent without sleep is reportedly a little over 11 days. I'm positive I broke that record as a kid after I first watched the scene in which Dorothy steals the Powder of Life from Princess Mombi (Jean Marsh), an evil witch with a hall of decapitated heads that she wears as grisly accessories. They all start screaming, and a headless torso comes running out, arms outstretched. And just like that, thousands of children faced a lifetime of nightmares.

ACE IN THE HOLE: EVERETT COLLECTION; SCARECROW: WALT DISNEY/PHOTOFEST; BALK: BUENA VISTA/EVERETT COLLECTION

Kiefer Sutherland and Mary Lynn Rajskub

# 24: Live Another Day

*Debuts May 5, 8 p.m.*

**FOX**

By Jeff Jensen

POP CULTURE REVIVALS are never exactly what you want them to be. Even the best ones—*Arrested Development*, the *Veronica Mars* movie—are tainted with zombie musk. *24: Live Another Day*—a reanimation of Kiefer Sutherland's thriller, which clocked out four years ago—shambles back sadder than most. Despite the high-grade action, the premiere is more a showcase for everything that was bad about *24* than a reminder of everything that was good.

We meet Jack Bauer anew in London, still on the run after the last time he saved the day-cum-world in typically illegal by-any-means-necessary fashion. His reintroduction is as gimmicky as the real-time storytelling: For nearly half of the first hour, Jack says jack. His silence is meant to



Photograph by GAVIN BOND

cultivate intrigue about his motives and prime the emotional pump for his first line. But by making us wonder what's going on behind that scowling facade, the show reminds us that, for all of Jack's harrowing history, he's always hurting for real internal life. He's an instinct-driven doer, not a thinker. Instead of being drawn into the story, we keep waiting for it to start. When it does, *24* gets rolling with an explosive (if ridiculously easy) jailbreak.

The subplots don't start off strong either. In fact, they riff on *24* archetypes that were tedious back in the day and are even more so now. There's the stuffed-shirt CIA chief (Benjamin Bratt) who presides over a careerist field agent (Gbenga Akinnagbe) who is at odds with a redemption-needy rival (Yvonne Strahovski) afflicted with the Hunch That We Know Is Correct But No One Will Believe. William Devane returns as one of *24*'s more appealing presidents, now suffering from dementia. His daughter—former Jack flame Audrey (Kim Raver)—is married to his chief of staff (Tate

Yvonne Strahovski

Donovan), who may not be totally trustworthy, thus upholding another one of *24*'s "traditions."

The second episode is better than the first. Jack's mission is clarified, and his best sidekick, Chloe O'Brian (Mary Lynn Rajskub)—now a rogue hacktivist with an unfortunate goth-punk makeover—is fully activated. *Games of Thrones*' Michelle Fairley makes an immediate impression as the Big Bad. The story is sweaty with provocative, post–al-Qaeda, post-Snowden security anxieties—drone warfare, abused surveillance, and secrecy—but the treatment so far is superficial and sensationalistic.

Truth is, what was originally unique and exciting about *24* calcified into formula long before the series reached its end. But if you're going to be formula, at least be *good* formula. Hopefully *24: Live Another Day* can move past its staggering start and find its Beep-BEEP! pulse and stride. **C+**

*24: LIVE ANOTHER DAY*: DANIEL SMITH/FOX; LEE: KATIE FISCHER; *INSIDE AMY SCHUMER*: MATTHEW PEYTON/COMEDY CENTRAL; *GIRLS*: JESSICA MIGLIO/HBO

# That Girl: Greta Lee

Meet the 31-year-old whom Lena Dunham, Amy Poehler, and Amy Schumer are clamoring to hire. If you're not hip to Lee's quirky brand of comedy, you will be—and soon. —STEPHAN LEE

Before playing a dippy gallerina on *Girls* and a drunk chef on *Inside Amy Schumer*, Greta Lee was toiling on and off Broadway and looking for a change. "I never fell out of love with theater, but I didn't want to keep doing things for old white people," she says.

Yet it was during a 2012 staging of the Off Broadway play *4000 Miles* that Lee caught the attention of *Girls* creator Lena Dunham, who called her for a second-season role. "I was [supposed to play] a slutty yoga instructor who was dating Jeff Goldblum," Lee explains. But then Patrick Wilson signed on for an episode, shaking up the season and relegating her to a small (but hilarious) role as Booth Jonathan's (Jorma Taccone) assistant, Soojin—who later returned to steal scenes in season 3.

Around the same time, Lee met Amy Schumer at an audition for a Noah Baumbach movie and went on to star in some of *Inside Amy Schumer*'s most popular sketches—playing a woman who can't take a compliment and a gerbil-squishing cannibal, among other characters. Lee rode her newfound momentum into this year's pilot season, landing a role on NBC's *Old Soul*, produced by Amy Poehler and starring Natasha Lyonne. Whether or not *Old Soul*—on which she plays the best friend of Lyonne's former wild child—makes it to series, Lee says she's just happy her race isn't at the forefront of every career conversation anymore. "The turning point was when people started writing for *me*. You can only audition for that Chinese nurse or lab technician so many times," she says with a laugh. "I wasn't getting those parts anyway. I've been told I have too much personality."

(From left) With Amy Schumer and Abby Elliott on *Inside Amy Schumer*; with Allison Williams on *Girls*

# BEHIND THE SCENES OF *PENNY DREADFUL*

Showtime's Victorian England-set thriller (debuting May 11) is a monster of a production—and not just because it stars Frankenstein's brute. —LYNETTE RICE

Just outside Dublin lies Ardmore Studios—one-time home to *Braveheart* and *My Left Foot*—which now shelters Showtime's new horror drama about an African explorer (**Timothy Dalton**) who teams up with a clairvoyant (**Eva Green**) and a Wild West entertainer (**Josh Hartnett**) to find his missing daughter. Their quest gave *Penny Dreadful* creator **John Logan**, who co-wrote *Skyfall*, a way to revisit classic literary creations we've all known and loved (and had nightmares about). "Sir Malcolm, Vanessa, and Ethan are the fictional spine which come into familiar characters like Dr. Frankenstein, the Creature, Dorian Gray, and vampires," Logan says. Let's take a trip inside the creepy creature feature.

**GORE GALORE**

The prosthetics lab could easily be mistaken for a morgue because on any given day, a visitor could find a fake dead body—or a pile of innards—lying on one of the tables. "Everything needed to feel real," says McKinstry. "John didn't want to hold back on the gory part."

**A YANKEE GUIDE**

Hartnett (far right with Logan and Dalton) plays an American outsider by design. "He's the eyes into this world," says Logan. "I wanted the audience to be led into a world that was so bizarre and unfamiliar that they would feel completely unsettled—not only because it's a different country but [also because] it's a different time that deals with the supernatural."

**BLOODY HELL**

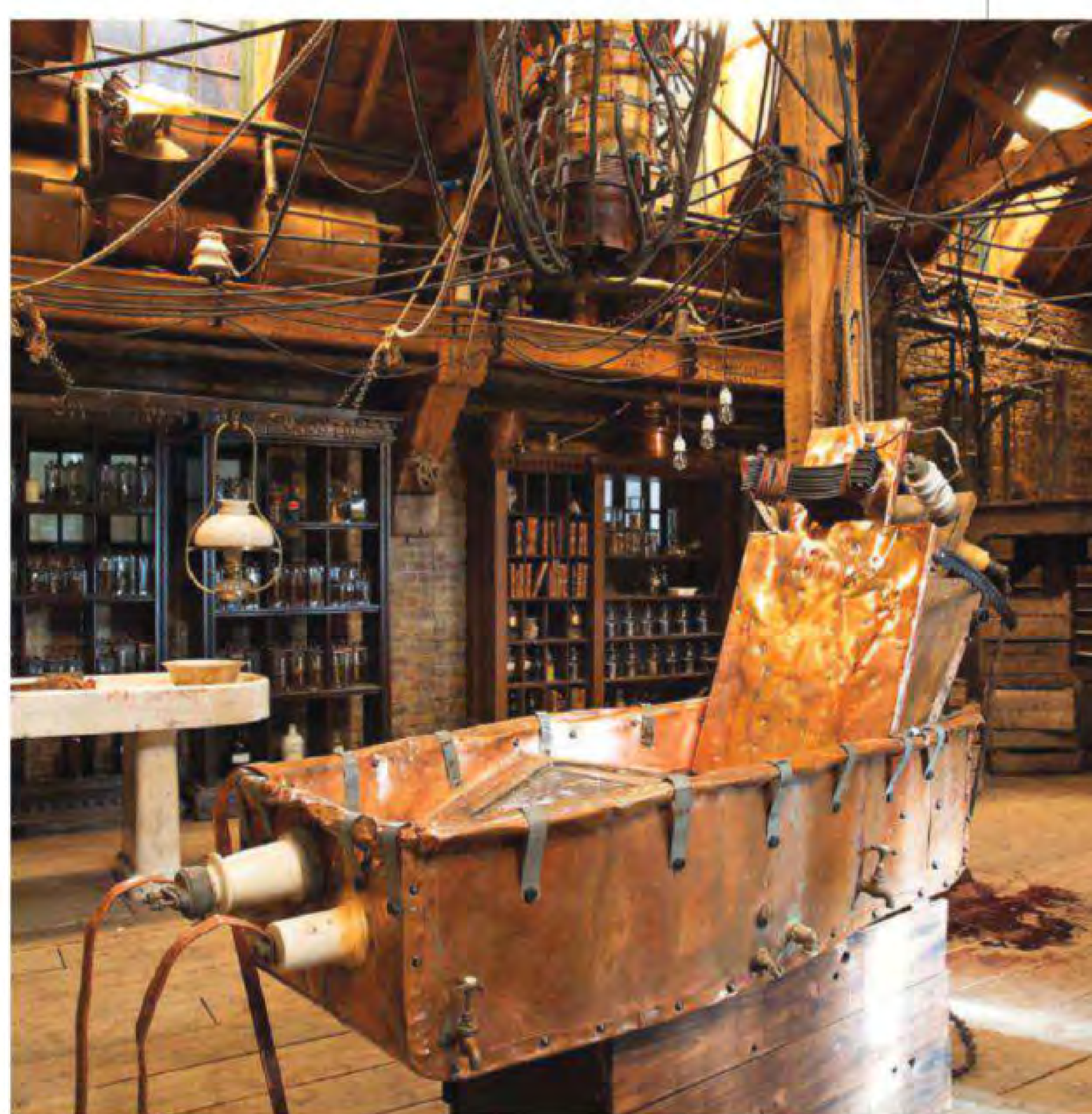
The monsters on *Penny* do their fair share of killing, so a team of expert prosthetic technicians came aboard to, um, lend a hand. Fortunately, production designer Jonathan McKinstry had no problem stomaching the bloodshed. "I worked on HBO's *Band of Brothers*, and there were a lot of dead bodies on that."

**LOCATION SWAP**

The streets of Dublin doubled beautifully for Victorian London. "It hasn't been modernized in quite the same way, and traffic was easy to control," says McKinstry. "We weren't completely trapped on a backlot."

**SIGNS OF THE TIMES**

An entire print shop was formed at Ardmore Studios to make vintage signs for the set. "Signage played such a huge part in everyday life in Victorian London," explains McKinstry. "Buildings were covered with them, so we made sure we represented them wherever possible."



**SETTING THE SCENE**

A turn-of-the-century torture tub? Close! Look for monsters to come and go—and be created—on eerie set pieces like this one.

HARTNETT AND GREEN, LOGAN, DALTON, AND HARTNETT, LOCATION: JONATHAN HESSION/SHOWTIME (3); ARM, PROSTHETICS, SIGN: SHOWTIME (3); TUB: JIM FISCUS/SHOWTIME

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# What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS*

By Ray Rahman

## MUST WATCH OF THE WEEK

Emily Bevan and Luke Newberry

### In the Flesh

**SATURDAY, MAY 10 | 10–11:15PM | BBC AMERICA**

SEASON PREMIERE

Like your zombie pop heavy on allegory? Then sink your geeky chompers into this richly imagined, well-acted, gore-lite English import. The season 2 premiere builds on the 2013 miniseries: Set in the aftermath of a zombie apocalypse, the series focuses on revenant (and gay) teen Kieren (Luke Newberry), a rehabbed Post Deceased Syndrome sufferer grappling with beaucoup identity issues and fear of his all-kinds-of-hateful small town. Gal pal Amy (Emily Bevan) returns with new, religiously charged self-esteem and undead-proud boyfriend Simon (Emmett J. Scanlan), while a zombie-hating "pro-life" politico (Wunmi Mosaku) hits Roarton with a secret agenda. Gritty-smart horror that nicely complements BBC America's sci-fi sensation *Orphan Black*. **A–** *—Jeff Jensen*

## MONDAY MAY 5

Ebro Darden and Karlie Hustle

**10:30–11PM**
**This Is Hot 97**
VH1
It's amazing that the influential rap station is even on the air, because according to its reality show, staffers spend their time arguing, getting facials, and "investigating" celebrity catfishing. Do they even have desks? The show is goofy fun but could stand to offer a little more inside-the-booth access. **B**

**8:30–9PM**
**Friends With Better Lives**
CBS
Andi gets insecure when she learns that Bobby's patients include *Playboy* models. More like Friends With the *Best* Lives!

SEASON FINALE
**9–10PM**
**The Tomorrow People**
The CW
Russell realizes his alliance with the Founder was a mistake. The takeaway? Never trust someone who calls himself the Founder.

SEASON PREMIERE
**10–11PM**
**Louie**
FX
C.K. does a benefit in one episode and "has a typical day" in the other. Prepare to be amused but depressed.

Vera Farmiga and Freddie Highmore

SEASON FINALE
**10–11PM**
**Bates Motel**
A&E
Will Norman escape the box? Will Norma lose her city-council seat? Will Dylan escape that awful marijuana-mafia story line? As the unsettling thriller's second season creeps to a close, the body count gets higher, but the stakes couldn't feel lower. The once addictive show suffered through a sophomore cycle as lifeless as Miss Watson's corpse. Let's hope the third season refocuses the drama on the motel—and the borderline incestuous relationship between its owners—that started it all. **C+** *—Marc Snetiker*

*IN THE FLESH: DES WILLIE/BBC AMERICA; BATES MOTEL: A&E*

*TIMES ARE EASTERN DAYLIGHT AND SUBJECT TO CHANGE

## TUESDAY MAY 6

Dick Van Dyke and Mary Tyler Moore

**8–9PM***
**Pioneers of Television**
PBS

SEASON FINALE

The history-minded show's third year ends with a look at how TV's funniest performers have plied their craft. The finale zooms in on Robin Williams, Cloris Leachman, Jimmie Walker, Tina Fey, and the late Jonathan Winters, with added dish from luminaries such as Dick Van Dyke and Florence Henderson. Thanks to amusing anecdotes and gossip—heads up, Norman Lear!—all the segments are intriguing, if not insightful (Winters and Williams spend a lot of time patting each other's backs). The best bits come from Walker, Fey, and especially Leachman, who throws shade on both comedy clichés and the clichéd ways comedians combat those clichés. **B** *check local listings

SEASON FINALE
**9–9:30PM**
**New Girl**
Fox
Ahoy, roommateys! The gang goes on a cruise, despite Coach's boat phobia. Kerri Kenney-Silver (*Reno 911!*) and Oscar Nuñez (*The Office*) guest-star.

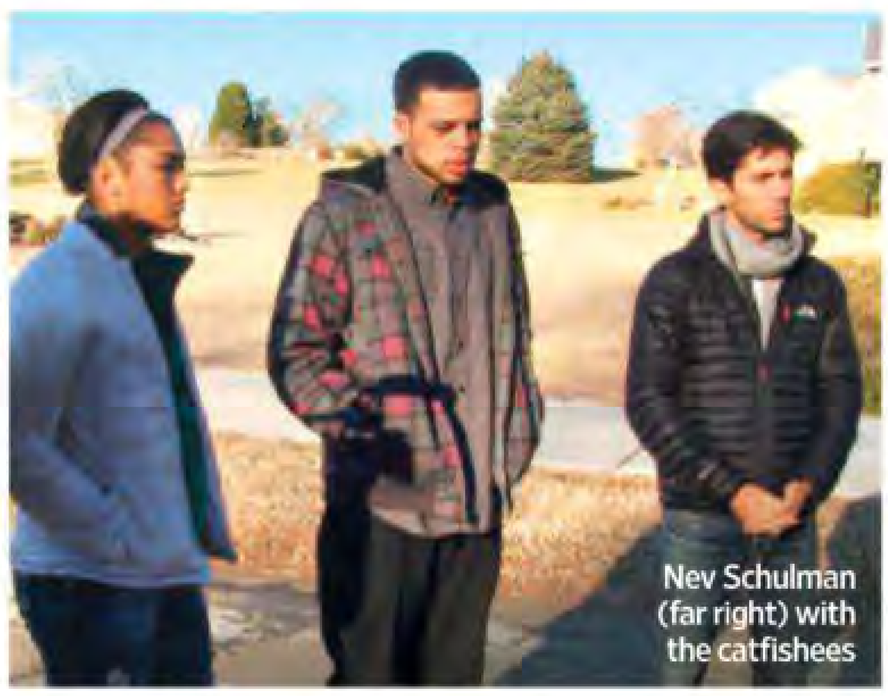
SEASON PREMIERE
**11–11:30PM**
**Small Town Security**
AMC
Because it's been too long since you've heard Joan say "Speecy Spicy Meatball."

YouTube /BethanyMota + 5,718,625 Fans


## WEDNESDAY MAY 7

**9–9:31PM**
**Modern Family**
ABC
To help pay for their costly wedding, Mitch and Cam sell some prized possessions. So long, Lily!

**9–10PM**
**Law & Order: SVU**
NBC
The detectives get thrust into the nasty divorce of a famous couple, played by Bradley Whitford and Samantha Mathis. So maybe not *that* famous.


Nev Schulman (far right) with the catfishees

**10–11PM**
**Catfish: The TV Show**
MTV

SEASON PREMIERE

Think the well has run dry of "Please help!" requests from suspicious online lovers? Let the third season prove you wrong: The premiere exposes the ugly truth behind a sadistic bully-cum-hacker and her long-suffering Internet boyfriend. Singular in its cultural relevance, the docuseries remains one of TV's most captivating hours, and hosts Nev Schulman and Max Joseph are stellar conduits into what's become a worldwide phenomenon (*catfish* is now a verb, after all). Potential e-lovers, take heed: The truth about cyber-romance is out there—it just happens to be on MTV. **A–** *—Marc Snetiker*

PIONEERS OF TELEVISION: PIONEERS OF TELEVISION; CATFISH: THE TV SHOW: MTV

**The Catcher in the Rye (Whiskey)**

**9:30–10PM**
**Surviving Jack**
Fox
Jack and Joanne are at odds when Frankie has his first drink at a varsity baseball party. But come on, baseball *is* pretty boring without booze.

**8–9PM**
**Hollywood Game Night**
NBC
This week's episode features John Legend, Chrissy Teigen, Brooklyn Decker, Donald Faison, and other completely hideous people.

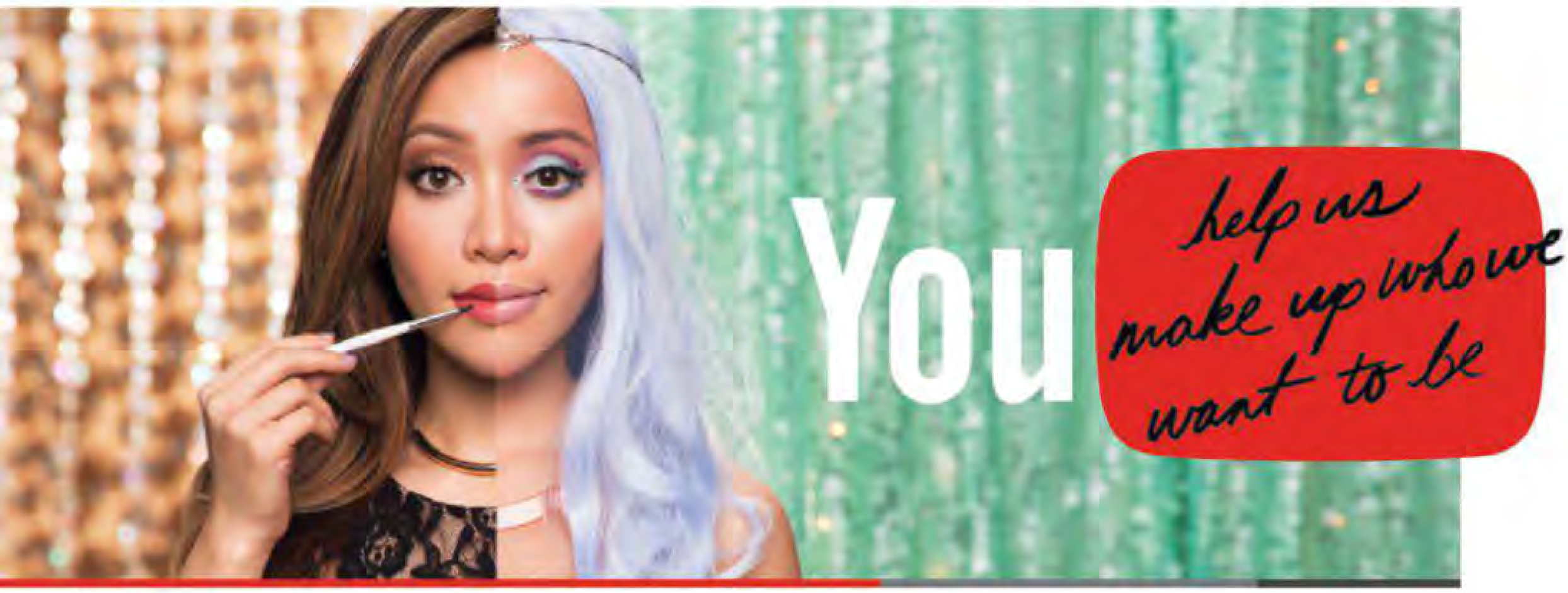
**8–9PM**
**The Vampire Diaries**
The CW
Stranded at a remote location, Stefan and Elena start to get "philosophical." So they're gonna either do it or solve some really hard logic problems.

**8–9PM**
**Hell's Kitchen**
Fox
Chef Ramsay gives each contestant a half hour to create an entrée using just four ingredients. We doubt love is one of them.

SEASON FINALE
**9:01–9:31PM**
**Two and a Half Men**
CBS
Kimberly Williams-Paisley returns as Alan's fiancée, but her *actual* husband, Brad Paisley, also appears. That can't be good for Alan!

Jim Gaffigan

**9–11PM**
**American Comedy Awards**
NBC
It's been gone for 13 years, but the Peacock is reviving the only ceremony where a show like *Key & Peele* stands a chance of winning a trophy. The (strangely) unhosted event's other nods include *Anchorman 2* and Jim Gaffigan, and Chris Rock will honor Bill Cosby with a career-excellence award.

YouTube / MichellePhan + 6,061,101 Fans

Marc Maron and Chris Hardwick

**10–10:30PM**
**Maron**
IFC

SEASON PREMIERE

Comedian and podcast host Marc Maron has so perfected the art of the humblebrag, even his TV alter ego jokes about how young his girlfriend is. When season 2 opens, Maron's publicist has scored him a guest spot on AMC's *Talking Dead,* though he's never seen *Walking Dead.* His girlfriend (Nora Zehetner) offers to school him, but she also makes a request: He can't use their relationship as material anymore. Good thing she's not watching this episode, which begins with some decent gags (Maron wanting to profess his love with a toe ring!) before he gets to groaners like this: "I have no problem dating a younger, hotter woman—it's just a little bit trying when I ask her to clean her room." **B–** *—Melissa Maerz*

**9:30–10PM**
**Anger Management**
FX
Charlie turns his home into "a halfway house for five hookers." Sounds obnoxious, but give him some credit: At least he was able to stop at halfway!

**10–11PM**
**Black Box**
ABC
Dr. Bickman gets an ego boost when he saves the life of a renowned opera singer. "Oh, great," mutter a bunch of boyfriends waiting in line at the Met.

SURVIVING JACK: EDDY CHEN/FOX; GAFFIGAN: THEO WARGO/WIREIMAGE.COM; MARON: CHRIS RAGAZZO/IFC

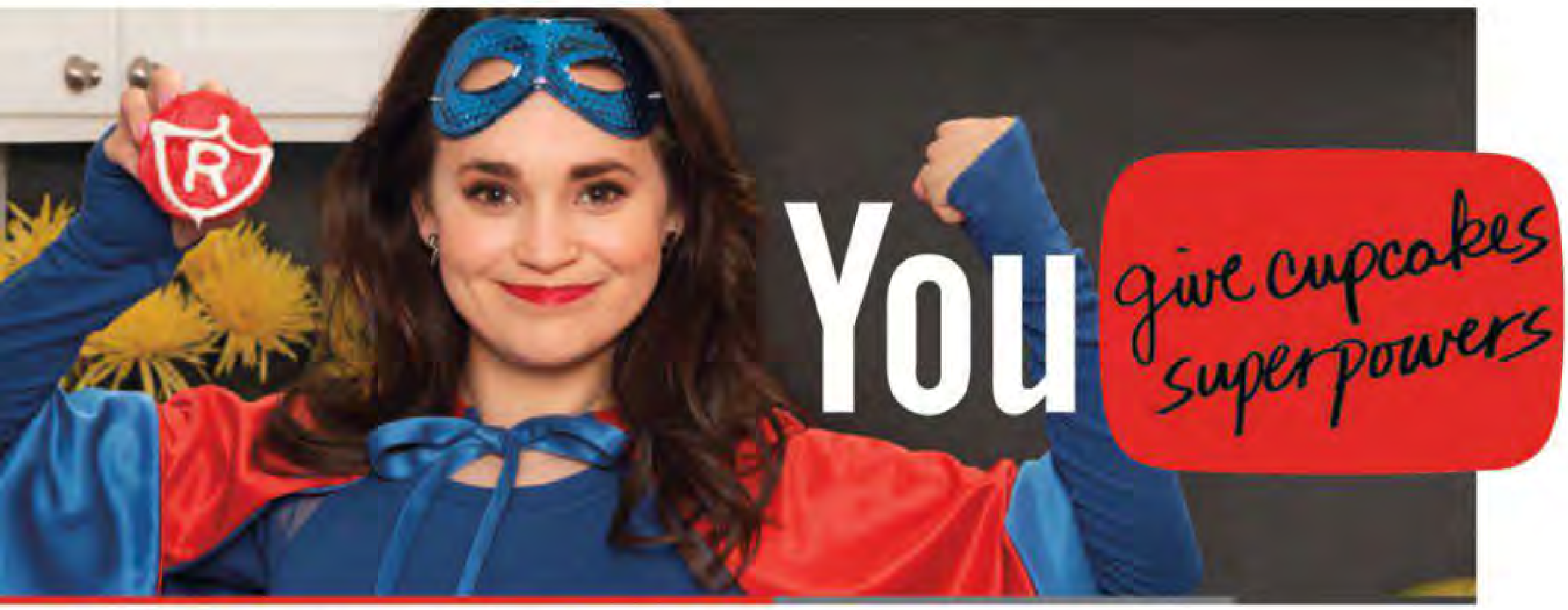
## FRIDAY MAY 9

Jacqueline Toboni

**9–10PM**
**Grimm**
NBC
After two breathless seasons, the fairy-tale spooker has moved a little more casually over the past year; not even the introduction of a Buffyverse vet (Alexis Denisof as the coolly sinister Prince Viktor) provided a jump start. So while the addition of Wessen-killing teen Trubel (Jacqueline Toboni) would normally be *Grimm* going full Poochie, the sassy curveballs she throws at Portland's undercover monster-hunters may be just what the series needed. The revelations about Trubel's past are arresting, and she provides a much-needed spark during this ep's otherwise pedestrian action beats. Her unusual charisma should keep the show chugging...until she gets her own spin-off. **B** —*Kyle Anderson*

**8–8:30PM**
**Whose Line Is It Anyway?**
The CW
Keegan-Michael Key shows up on the improv-comedy show for yet another episode. Aww, you'll get your chance sooner or later, Peele.

**9–10:01PM**
**Shark Tank**
ABC
Three men present a collapsible kayak that folds up like origami. Now they just have to figure out how to make it float!

YouTube / RosannaPansino + 1,525,604 Fans


## SATURDAY MAY 10

**9–10PM**
**Da Vinci's Demons**
Starz
Zoroaster and Nico plot a way for Leonardo to escape death; Michelangelo, Raphael, and Splinter are conspicuously absent.

**9–10PM**
**Guntucky**
CMT
I wanted to say something snarky about this show, but then I saw that the episode's called "Tanks for the Memories," so...they win!

(Clockwise from top) Rainbow Dash, Fluttershy, and Rarity

**10–11AM**
**My Little Pony Friendship Is Magic**
The Hub
Twilight Sparkle finds that being a princess can be unfulfilling; surely there must be more than smiling and waving? Conveniently, that self-worth is tested when a baddie enters the kingdom in a finale that carries a *Frozen*-y empowering theme (and a sly *Godfather* reference). **A–**

**10–11PM**
**The Vanilla Ice Project**
DIY
Ice attempts to build an authentic tiki hut, because if there's one thing he's known for, it's authenticity.

**11:30PM–1AM**
**Saturday Night Live**
NBC
Charlize Theron hosts for the first time since November 2000. "Horatio! It's been so long," Theron said, hugging a visibly confused Bobby Moynihan.

### Clone Wars

**9–10PM**
**Orphan Black**
BBC America
Aided by Cosima, Sarah's search for the truth takes her into the belly of the beast. That's in a figurative sense, we hope.

GRIMM: SCOTT PATRICK GREEN/NBC; MY LITTLE PONY FRIENDSHIP IS MAGIC: HUB NETWORK; ORPHAN BLACK: BBC AMERICA

## SUNDAY MAY 11

Emily VanCamp

SEASON FINALE
10:01–11PM
**Revenge**
ABC
Say what you will about the soap's convoluted story and boring fixation on corporate intrigue—it sure knows how to pull off a finale. Coming tonight: one confirmed death, one probable death, and a final scene that recalls the ending of *The Craft*. (That's a good thing.) **B+** —*Hillary Busis*

8–8:30PM
**The Simpsons**
Fox
Homer and Marge get charming new British neighbors, with John Oliver guest-starring as Booth Wilkes-John. Must be a stage name.

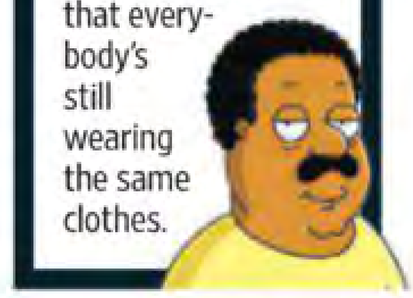
SEASON FINALE
8–10PM
**Once Upon a Time**
ABC
The final hour is titled "There's No Place Like Home." Here's hoping for an Adele Dazeem cameo.

9–10PM
**The Good Wife**
CBS
Alicia tries to save a huge merger after her client makes insensitive remarks to the press. To be fair, she should've known not to take on Donald Trump.

9–10PM
**Game of Thrones**
HBO
In what's become our new favorite buddy comedy, Stannis and Davos hit the seas to try out a new strategy.

**Cleve Lands**

8:30–9PM
**Family Guy**
Fox
After nearly five years away, Cleveland returns to Quahog, only to see that everybody's still wearing the same clothes.



YouTube / RosannaPansino + 1,525,604 Fans

Zoe Saldana

9–11PM
**Rosemary's Baby**
NBC
In the opening scene of this two-part miniseries—the second half of which will air May 15—a pregnant woman jumps to her death from an apartment window. What the hell is going on? Those familiar with Ira Levin's 1967 novel or Roman Polanski's 1968 classic big-screen adaptation will have a pretty good idea of what the hell is going on. That said, there are enough deviations to keep horror aficionados at least mildly interested, including a relocation of the tale from New York to Paris, while several sequences find blood flowing like red wine at a party held by, well, French people. Zoe Saldana tones down her penchant for kick-assery to winningly portray Rosemary, and it's always nice to say hello to Jason Isaacs. Also? Happy Mother's Day! **B** —*Clark Collis*

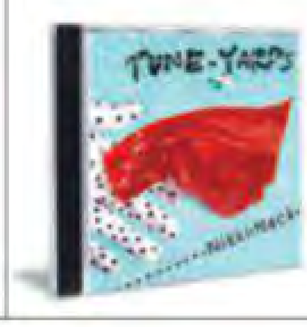
10–11PM
**The Mentalist**
CBS
Lisbon must decide if she wants to leave Austin for D.C. to be with Agent Pike. Hmm, the love of her life versus breakfast tacos? Sucks to be Pike.

SEASON PREMIERE
10–11PM
**Oprah's Master Class**
OWN
Ms. Winfrey kicks off the fourth season with a profile of Justin Timberlake, so expect an extremely likable hour of television.

*REVENGE*: COLLEEN HAYES/ABC; *FAMILY GUY*: FOX; *ROSEMARY'S BABY*: ROGER DO MINH/NBC

# Music

## tUnE-yArDs




*Nikki Nack*
**INDIE ROCK** (4AD)
By Melissa Maerz

WHEN PEOPLE talk about music that's "primal," they generally assume the band bangs out tribal rhythms on a gourd, or uses such lo-fi production that it sounds like the songs were recorded by a Minotaur.

But Merrill Garbus, the one-woman band behind tUnE-yArDs, is challenging the idea that primal music has to sound old. On her 2011 breakthrough, *w h o k i l l*, the Oakland multi-instrumentalist used digital technology to loop and layer traditional African beats and the kind of playground chants that go back for generations, added ukulele plinks and multitracked vocals—and created a future-folk freak-out that so defined this moment of Spotify-surfing pastiche that the album topped countless critics' year-end lists. On her third full-length, *Nikki Nack*, her love of music that's rich with history still makes for propulsive listening, even if some references are willfully obscure. (There's a skit based on Jonathan Swift's "A Modest Proposal," which Garbus once performed as a puppeteer.) After visiting Haiti last year, she picked up Haitian drumming, and you can hear its influence on the deliriously playful "Water Fountain." But her interest in mining the past feels more personal this time, whether she's sampling a Casio keyboard that she got when she was 9 ("Sink-O") or recalling the radio hits of her childhood ("Left Behind"). There's plenty of history in her voice, too, as she makes kiddie jump-rope sing-songs sound as soulful as '90s R&B. "Hey life/I am still here," she purrs. Good thing, because life needs joyful noise like this. **B+**

**BEST TRACKS**

**WATER FOUNTAIN**
A whooping rant about tax dodgers

**HEY LIFE**
A bright ode to aging

TUNE-YARDS: HOLLY ANDRES

# When Stars Attack...With Songs

Last week, Lily Allen's new single, "Sheezus," made headlines for calling out Gaga, Rihanna, Katy, Beyoncé, and Lorde—and reminded us how much the music world can be like a giant high school bathroom wall. Read on for some of the best sonic beatdowns in the business (minus rap, only because we'd need about eight more pages). —LEAH GREENBLATT

## POP

### Lily Allen "Sheezus" 2014

*"We're all watching Gaga, LOL like haha/Dying for the art, so really she's a martyr.... Give me that crown, bitch"*

**OTHER TARGETS** Rihanna, Katy Perry, Beyoncé, Lorde

**BURN FACTOR** 🔥🔥🔥

### Mariah Carey "Obsessed" 2009

*"Got you all fired up with your Napoleon complex/Seein' right through you like you're bathin' in Windex/Boy, why you so obsessed with me?"*

**ALLEGED TARGET** Eminem

**BURN FACTOR** 🔥🔥🔥🔥

### Taylor Swift "Dear John" 2010

*"And I lived in your chess game/But you changed the rules every day/Wonderin' which version of you I might get on the phone"*

**ALLEGED TARGET** John Mayer

**BURN FACTOR** 🔥🔥🔥🔥

### Gwen Stefani "Hollaback Girl" 2005

*"I heard that you were talking s---/And you didn't think that I would hear it.... So I'm ready to attack/Gonna lead the pack"*

**ALLEGED TARGET** Courtney Love

**BURN FACTOR** 🔥🔥🔥

### Justin Timberlake "Cry Me a River" 2002

*"You don't have to say what you did/I already know, I found out from him/Now there's just no chance for you and me/There'll never be"*

**ALLEGED TARGET** Britney Spears

**BURN FACTOR** 🔥🔥🔥🔥

## ROCK

### Foo Fighters "I'll Stick Around" 1995

*"How could it be/I'm the only one who sees your rehearsed insanity/I still refused all the methods you abused/It's all right if you're confused"*

**CONFIRMED TARGET** Courtney Love

**BURN FACTOR** 🔥🔥🔥🔥

### Pavement "Range Life" 1995

*"On tour with the Smashing Pumpkins/Nature kids, they don't have no function/I don't understand what they mean/And I could really give a f---"*

**CONFIRMED TARGET** Smashing Pumpkins

**BURN FACTOR** 🔥🔥🔥🔥

### Aerosmith "Dude (Looks Like a Lady)" 1987

*"Ooh, what a funky lady/Ooh, she like it, like it, like it like that/Ooh, he was a lady/Dude, dude, dude, dude looks like a lady"*

**ALLEGED TARGET** Mötley Crüe

**BURN FACTOR** 🔥🔥

### John Lennon "How Do You Sleep?" 1971

*"Those freaks was right when they said you was dead/The one mistake you made was in your head/How do you sleep?"*

**ALLEGED TARGET** Paul McCartney

**BURN FACTOR** 🔥🔥🔥🔥🔥

### Lynyrd Skynyrd "Sweet Home Alabama" 1974

*"Well, I heard ol' Neil put her down/Well, I hope Neil Young will remember/A Southern man don't need him around anyhow"*

**CONFIRMED TARGET** Neil Young

**BURN FACTOR** 🔥🔥🔥🔥

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Future Islands' Sam Herring

## Who's Playing

# Future Islands: On the Verge

The Baltimore dance-rock trio's gloriously unhinged late-night debut on *Letterman* in March made them Internet-famous. What will they do for an encore? —KYLE ANDERSON

**That *Letterman* performance went pretty viral. Did that feel like a turning point?**

WILLIAM CASHION (BASSIST AND GUITARIST) It's been a real whirlwind, really surreal since that happened. The video went all over the Internet, and people's parents and grandparents are checking it out.

**Was it weird suddenly becoming a meme?**

SAM HERRING (FRONTMAN) I'd say that it was slightly disconcerting. It's funny and if it brings people joy, that's cool. You [just] don't want to be the butt of jokes when you're trying to create something special.

**How do you feel about the "synth-pop" label?**

CASHION We call it post-wave dance music. The roots are in post-punk and new wave, but it's neither of those things. I don't think any of us think of us as a synth-pop band.

**Does having that kind of exposure make you self-conscious about your appearance on *Jimmy Kimmel Live!* on May 5?**

HERRING It's definitely on my mind. You don't want the audience to go, "Oh, man, they were great last time. What happened?" The first time around, I was just hoping I didn't fall or rip my pants on national TV.

**Does the rest of the band still get surprised by what Sam does on stage?**

CASHION We know there are certain parts of the songs where we have to duck back or make sure we don't get punched.

**Sam, your stage banter is excellent. Is that something you actively work at?**

HERRING It used to be even better. In our first band I played this faux Eastern European art star, so I got to speak in this great fake German accent and talk about myself lovingly. The guys are probably tired of my weird jokes. Sometimes the crowd laughs, and sometimes they don't. Last night I thought I was dropping gems, but nobody was laughing. I was probably just drunk.

## LATE-NIGHT & TALK SHOWS

**SATURDAY MAY 3**

**Saturday Night Live**
COLDPLAY

**MONDAY MAY 5**

**The Ellen DeGeneres Show**
RICKY MARTIN

**Jimmy Kimmel Live!**
FUTURE ISLANDS

**TUESDAY MAY 6**

**The Arsenio Hall Show**
ZIGGY MARLEY

**Late Show With David Letterman**
FOSTER THE PEOPLE

**Conan**
HAMILTON LEITHAUSER

**WEDNESDAY MAY 7**

**Live! With Kelly and Michael**
MKTO

**Late Show With David Letterman**
MARIAH CAREY

**The Tonight Show Starring Jimmy Fallon**
SARAH McLACHLAN

**THURSDAY MAY 8**

**Late Show With David Letterman**
IDINA MENZEL

**Jimmy Kimmel Live!**
PHARRELL

**FRIDAY MAY 9**

**The Ellen DeGeneres Show**
KEITH URBAN

**The Tonight Show Starring Jimmy Fallon**
TUNE-YARDS

**Late Show With David Letterman**
HUNTER HAYES

FUTURE ISLANDS: KOURY ANGELO/ROLLING STONE; MARLEY: VEDA JO JENKINS/RETNA; MENZEL: CELEBRITY MONITOR/PCN; HAYES: DEBBY WONG/ZUMAPRESS.COM

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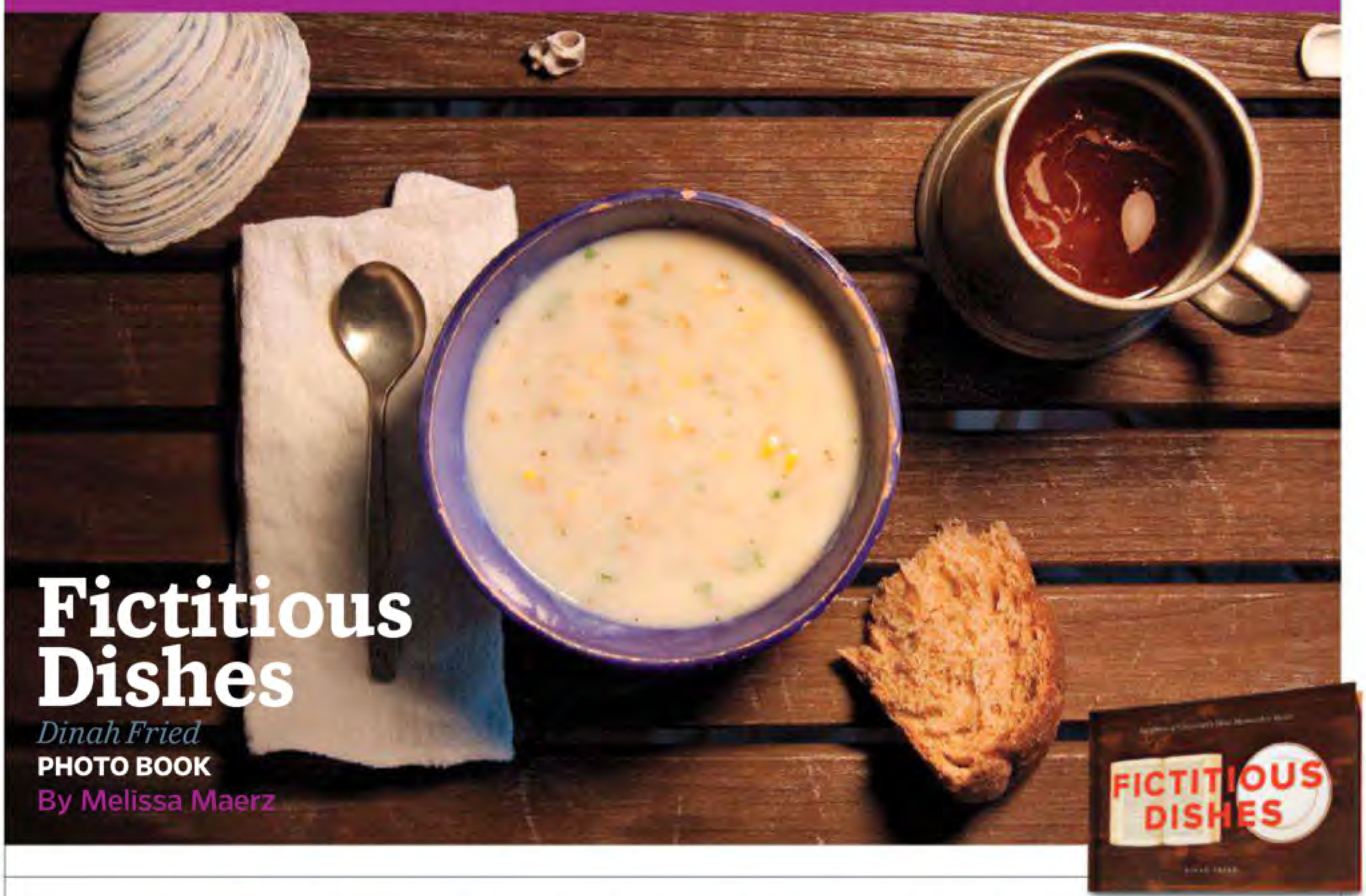
# Books

**"But when that smoking chowder came in, the mystery was delightfully explained. Oh, sweet friends! hearken to me. It was made of small juicy clams, scarcely bigger than hazel nuts..." —*Moby-Dick***




## Fictitious Dishes

*Dinah Fried*

**PHOTO BOOK**

By Melissa Maerz

WHY IS reading about food just as satisfying as eating it? As Dinah Fried notes in *Fictitious Dishes*, in which she photographs literature's most famous meals, the very language we use to talk about reading is about consumption. "As a voracious reader," she writes, "I devour my books." There's a strong connection, then, between the reader and the subjects of the novels she excerpts here, from the clam chowder slurpers in *Moby-Dick* to Leopold Bloom's kidney feast in *Ulysses*. Literature so often exists inside characters' brains that it's thrilling to be reminded that they have bodies, too, and that those bodies need to be fed. It makes imaginary people seem like real humans. And looking at Fried's delicious photos—the salt crystals glistening atop the potatoes in the *Secret Garden* shoot—it's clear why food porn is still so popular. With fast food on the rise and the average American spending less than 30 minutes a day making meals, we're an instant-gratification culture that defines luxury in terms of time, not taste. It only takes a minute to digest, say, the scene from *American Psycho* where yuppie Patrick Bateman downs meat loaf triangles soaked in "squiggles of thick tan quail stock." Think of that image as fast food for your brain. But there's also something deeper at work. It's no accident that Fried works in still life, an art that trades in cut flowers, overripe fruit, and symbols of decay. (Her photo for *The Metamorphosis* shows rotting trash, which the cockroach narrator relishes.) The fact that these characters eat to live suggests that, even though their stories have survived for generations, they aren't immortal themselves, which makes empathizing easier. Death will come for them eventually, just like the rest of us. Until then, let them eat quail stock. **B+**

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Happy Mother's Day

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# Motherly Love

You know what your mom really wants for Mother's Day? A book! So we've rounded up some of the season's best, including a graphic memoir, a fabulous biography of John Updike, and even a cookbook billed as "baking with attitude." —TINA JORDAN

**1. *The Pink Suit***
*Nicole Mary Kelby*
**(amazon.com, $20)**
A novel that's just about the pink suit worn by Jackie Kennedy that day in Dallas? Yes—and it's terrific.

**2. *Lovers at the Chameleon Club, Paris 1932***
*Francine Prose*
**(amazon.com, $17)**
Prose, struck by a vintage Brassaï photo of two women in a Paris nightclub, built an entire novel around it.

**3. *Hotel Florida***
*Amanda Vaill*
**(bn.com, $23)**
In her last book, Vaill brought to life the couple who inspired *Tender Is the Night*. Now she does the same for the journalists who covered the Spanish Civil War, including Ernest Hemingway and Martha Gellhorn.

**4. *Thunderstruck***
*Elizabeth McCracken*
**(bn.com, $17)**
At long last the author of the cult-fave novel *The Giant's House* has returned—this time with an exquisitely crafted short-story collection.

**5. *Can't We Talk About Something More Pleasant?***
*Roz Chast*
**(amazon.com, $20)**
This graphic memoir from *The New Yorker*'s Roz Chast—about dealing with her aging parents—is every bit as prickly, funny, and neurotic as her signature cartoons.

**6. *There Goes Gravity***
*Lisa Robinson*
**(amazon.com, $18)**
Robinson's a lifelong music journalist; think of her memoir as the literary equivalent of a backstage pass.

**7. *Updike***
*Adam Begley*
**(bn.com, $23)**
Updike fans will enjoy Begley's marvelous biography, which is as much about the man as the writer.

**8. *Sweet & Vicious***
*Libbie Summers*
**(amazon.com, $25)**
How can you not love a cookbook with a cover that mimics a dime-store crime novel? Plus, the recipe for salty pumpkin spice cake looks amazing.

**9. *Letters of Note***
*Shaun Usher*
**(amazon.com, $29)**
Your mom will get all nostalgic for snail mail after she dives into this rich, quirky collection of letters.

Photograph by PHILIP FRIEDMAN

# Save the Date

*Jen Doll*

**NONFICTION**

By Amy Wilkinson

Don't let a bubble-gum-hued book jacket littered with ashy cigarette butts, an upended wine glass, and smeared wedding cake (not to mention the cover line "The Occasional Mortifications of a Serial Wedding Guest") fool you—this is not *My Horizontal Life: A Collection of Wedding Crashers*. Sure, these nuptial-themed essays by Jen Doll boast a booze-fueled freak-out or two, but *Save the Date* is much less a high-jinks-laden chronicle than a meditation on the marriage ceremony and on how, by bearing witness, we shape our perspectives on love, friendship, and commitment. What *Save the Date* lacks in rollicking fun it makes up for in hard-won insight. "I dislike the idea of 'wasted time' and the term 'failed relationship' because these attitudes define success as getting married and staying together forever," Doll muses after cracks in her own romance come to the fore at a fete. "Each relationship experienced leads to the next." Advice anyone seated at the singles table can take to heart. **B+**

Jen Doll

## QUESTIONS FOR JEN DOLL

**1 What's the craziest registry item you've ever seen?**
I looked at an ex-boyfriend's registry (because that's crazy and something I would do!) and he was asking for a huge leather couch that cost thousands of dollars.

**2 How old were your friends when they got married? Their weddings sound outrageous!**
Between 28 and 33. But it's funny, lots of people marry later, so the weddings never seem to stop.

**3 Do you have a favorite wedding movie?**
Can it be *The Graduate*? [*Laughs*] No, I'd say *Four Weddings and a Funeral* because you see how this community of people evolves over time. Plus, Hugh Grant was the cutest guy ever.

## QUICK TAKES

### The Noble Hustle

*Colson Whitehead*

**NONFICTION**

Novelist and amateur cardplayer Whitehead follows up 2011's undead tome *Zone One* with a nonfiction account of his attempt to win the 2011 World Series of Poker—or, rather, to take part in the contest without looking overly foolish. *The Noble Hustle* never manages to escape the shadow of James McManus' terrific *Positively Fifth Street*, which detailed the author's participation in the 2000 WSOP. However, Whitehead captures the sketchy and zombielike nature of poker tournament play well enough to leave you wishing this book came with a free bottle of Purell. **B** —*Clark Collis*

### The Selected Letters of Elia Kazan

*Edited by Albert J. Devlin*

**NONFICTION**

You wouldn't want to be on the receiving end of a threat from Elia Kazan, the formidable director who helmed (and fought over every detail of) classics such as *A Streetcar Named Desire*. Kazan's correspondence reveals a man who got whatever he wanted thanks to his masterful manipulation of Hollywood's eggshell egos. (He persuaded Marlon Brando to star in *On the Waterfront* by informing him, "You are not right for this part.") Kazan also emerges as an anxious father struggling to connect with his children, a through-line that makes this retrospective all the more illuminating. **B+** —*Marc Snetiker*

### Tease

*Amanda Maciel*

**YOUNG ADULT**

Mirroring the Phoebe Prince tragedy, *Tease* is about vicious teen bullying—but in a rare twist, it's told from the bully's side of the story, not the victim's. After Emma's suicide, Sara won't apologize for slut-shaming and tormenting the girl while she was alive, making chilling statements like "No one hung the rope for her." Through discussions with her lawyers and therapist, a complex story unfolds. Is Sara really an irredeemable criminal, as the media and her community suggest, or a deeply insecure kid herself? This intense debut thoughtfully probes the tough questions but doesn't offer easy answers. **B+** —*Stephan Lee*

### The Tale of the Dueling Neurosurgeons

*Sam Kean*

**NONFICTION**

After tackling DNA and the periodic table in his previous books, Kean has moved on to the human brain, which he dissects via dozens of vivid anecdotes, beginning with one about the two titular barber-surgeons who operated on Henri II of France after the king's jousting accident in 1559. If Kean's patented hipster style sometimes borders on annoying, his subtle meta touches are a heady delight—from the picture puzzles that start each chapter to his description of the brain as scoopable, "like ripe avocado," before a section on cannibalism. That's an image you won't soon forget. **A–** —*Joe McGovern*

DOLL: SARAH SHATZ

# Advice, Kurt Vonnegut-Style

As a bracing antidote to the new crop of sweet advice books for grads, Seven Stories is publishing a collection of Vonnegut's commencement speeches—and as you might imagine, *If This Isn't Nice, What Is?* is a blast of pure acid. Here are some of his best lines.

"I have not calculated how much your diplomas cost in time and money. Whatever those ballpark figures are, they surely deserve this reaction from me today: Wow. Wow. Wow."

"If I have offended some of you by speaking ill of Thomas Jefferson, tough titty for you."

"There is a tragic flaw in our precious Constitution, and I don't know what can be done to fix it. This is it: only nutcases want to be president."

"Do not use semicolons. They are transvestite hermaphrodites, representing nothing. All they do is show you've been to college."

## EDITOR'S PICKS

### → NEW HARDCOVERS

**THE BOOK OF YOU**
*Claire Kendal*
NOVEL
Minutes after you dip into Kendal's novel, you'll know what it's like to be a woman who's being stalked—and by the end, your heart will thump and your shirt will get clammy with nervous sweat.

**HOW TO WRITE ANYTHING**
*Laura Brown*
NONFICTION
Now, *this* is a reference book worth owning! Brown offers crisp, succinct advice on how to write better complaint letters, business emails, apology notes, and much more. Especially helpful are the visual "Do" and "Don't" charts next to each example.

**OFF COURSE**
*Michelle Huneven*
NOVEL
In Huneven's thrill ride of a novel, a Ph.D. student who can't seem to finish her dissertation moves to her parents' ramshackle summer cottage in the Sierras—but instead of gaining focus, she spins completely out of control.

**OVER EASY**
*Mimi Pond*
GRAPHIC NOVEL
This hard-edged yet weirdly heartwarming semiautobiographical novel by an artist and one-time writer for *The Simpsons* beautifully evokes the druggy countercultures of 1970s Oakland from the point of view of a sardonic art-school dropout who's navigating real adulthood for the first time.

**THE PRICE OF SILENCE**
*William D. Cohan*
NONFICTION
Alcohol, sex, race, class, college athletics, and private-school culture collide in this tale of the Duke lacrosse scandal. Though the book tops 600 pages, the narrative is so absorbing you won't notice. This is investigative journalism at its finest.

## HOT TITLES

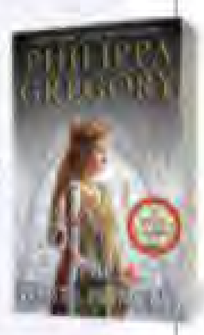
### NEW BEST-SELLERS

**PAPERBACKS**
**THE ALCHEMIST**
**Paulo Coelho**
A quarter century after publication, the modern classic—out in a new anniversary edition—still resonates at No. 8. Coelho's next novel, *Adultery*, comes out on Aug. 19.

**BURIAL RITES**
**Hannah Kent**
This dark literary debut (No. 13) by Australian author Kent delves into the mind of a young woman convicted of murder in 19th-century Iceland.

**BEAUTIFUL DAY**
**Elin Hilderbrand**
Nantucket, blue bloods, and a wedding! Those are the ingredients for a Hilderbrand novel—and in anticipation of summer, beachgoers have made her latest sunny page-turner No. 14.

**THE WHITE PRINCESS**
**Philippa Gregory**
The author of *The Other Boleyn Girl* continues her Cousins' War series, which began with *The White Queen*. (That 2009 book was adapted into a 10-part TV series on Starz.) Gregory's latest installment, which debuted at No. 15, tells the story of Elizabeth of York, who married Henry VII and became the mother of Henry VIII.




SOURCE: The Indie Bestseller List for the week ending April 20, 2014

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VONNEGUT: PHOTOFEST; HILDERBRAND: LAURIE RICHARDS

# The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark

There's nothing complicated about how bad this video is.

We'd be grumpy too if our show resorted to meme bait for ratings.

Legendary stash of *E.T.* videogames finally dug up in New Mexico landfill site. Also? Used condoms.

Let's see how *you* like it when we get John Mayer to jump out of a cake at your birthday.

Honestly, *There and Back Again* will make a much better title for the *Sisterhood of the Traveling Pants* threequel.

Last week's mini-Chris Parnellaissance on *Suburgatory*, *Glee*, and an *SNL* special

The only problem with Ariana Grande's "Problem" is that it doesn't go on forever.

*Grease Live* to air in 2015. No stars have been confirmed yet, but John Travolta has reportedly been skywriting "I'm the one that you want" with his plane over the Fox lot.

Can Billy Eichner turn the real Pitbull into Amy Poehler, too?

Betty Draper finally gets interesting again. We'll drink to that.

We might need this mask after we lie, cheat, and steal to get front-row tickets.

*WolfCop* trailer: He's 50% wolf, 50% cop, and 100% something we didn't need to explain at this length.

Chris Martin talks to BBC about split from Gwyneth and fondness for One Direction. Remarkably, these two things are not connected.

Movies about Peeps, Barbie, and It's a Small World are in the works. Related: Hollywood execs find secret to making their daughters clean their rooms.

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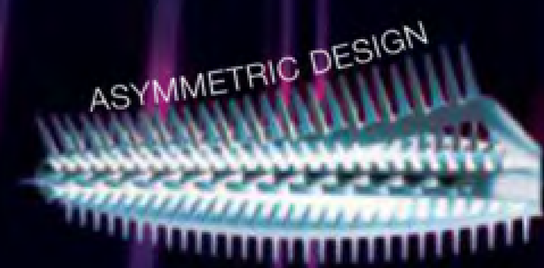


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